

THE ETUDE

Presser's Musical Magazine

JUNE 1914

CLAUDE DEBUSSY

on
The Music of Today

MME. OLGA SAMAROFF

on
Concentration in Music Study

PROF. FREDERIC CORDER

on
The Art of Transposition

MUSIC SECTION of 18 PIECES

\$1.50 PER YEAR PRICE 15¢

Combs Broad St. Conservatory of Music

THE SELECTION OF THE RIGHT MUSIC SCHOOL IS THE ALL IMPORTANT STEP

Individual attention, high ideals, breadth of culture, personal care and moderate cost of education at the COMBS BROAD ST. CONSERVATORY OF MUSIC should interest you.



Hugh A. Clarke, Mus. Doc.

Three Decades of Success

Can Accommodate 2500 Day and Dormitory Students.

Chartered by State of Pennsylvania with power to confer degrees.

Teaches All Branches of Music: Normal Training Course for Teachers, Public School Music Supervision, Piano Tuning, Player Piano Regulating, etc.

Daily Supervised Practice.

Four Pupils' Recitals a week.

Complete Pupils' Symphony Orchestra.

Dormitories for Young Women

Safe, comfortable and homelike.



Gilbert Raynolds Combs

Teachers of World Wide Fame

GILBERT RAYNOLDS COMBS, Piano.

HENRY SCHRADIECK, Violin.

HUGH A. CLARKE, Mus. Doc., Theory and seventy artist teachers—graduates of the CONSERVATORY—trained in the scientific, psychological, musical methods which have brought the Conservatory permanent success.

Special Systems

insuring constant supervision of details, eliminating waste time, emphasizing the individual talents of the pupil and at the same time reducing cost result in a high standard of scientific management applied to practical musical education.



Henry Schradieck

University Advantages

Reciprocal relations with the University of Pennsylvania enable pupils to take special courses in English, French, German, etc., without extra charge.

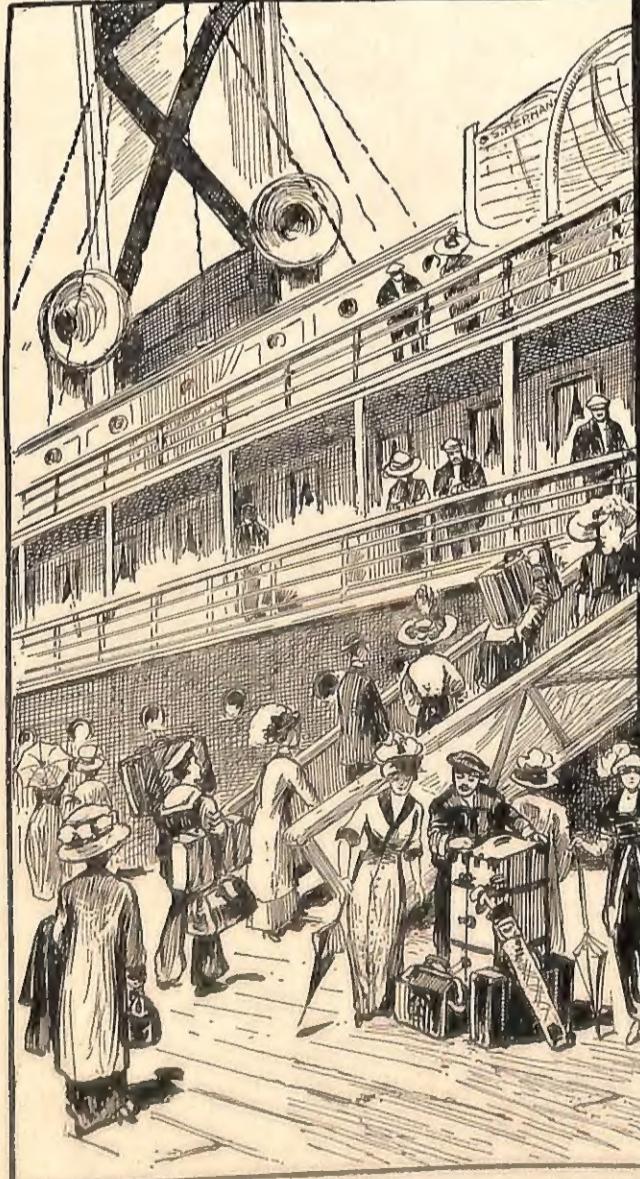
Postal Request Brings You Our Illustrated Year Book

Outlining all the practical phases of our conservatory work. This book has been the deciding point in many musical careers. Let us mail it to you with our compliments. It is well worth the investigation of any ambitious student.

COMBS BROAD ST. CONSERVATORY OF MUSIC

GILBERT RAYNOLDS COMBS, Director

1327-29-31 SOUTH BROAD STREET, PHILADELPHIA, PA.



12 DAY ALL EXPENSE \$60.00 UP
Northern Cruise

Seeing the Wonderful North and Foreign America

including all essential expenses visiting Halifax, Nova Scotia, the land of Evangeline, and St. Johns, Newfoundland, the Norway of America.

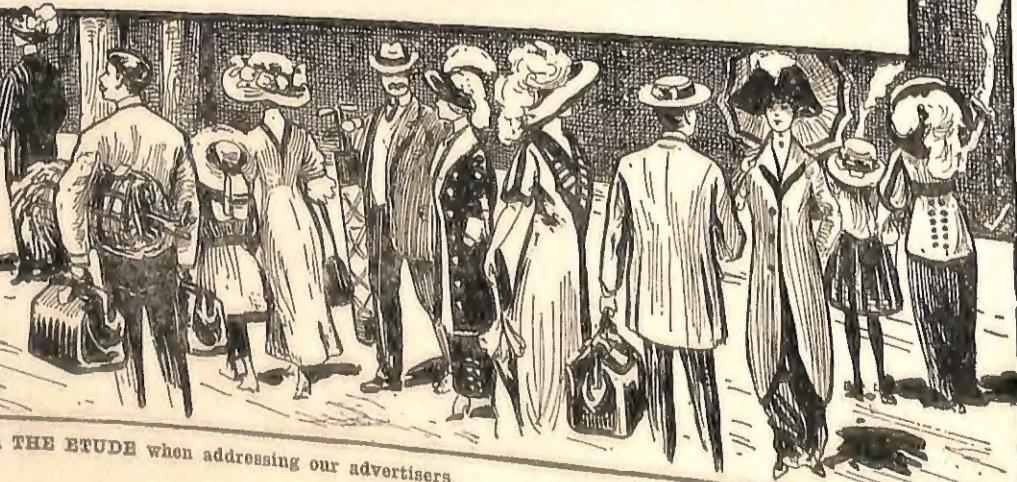
This cruise to these foreign lands on the new steamships "STEPHANO" and "FLORIZEL" of the

RED CROSS LINE

will prove the most novel, delightful and health-giving vacation you ever experienced. The ships are built especially for tourists; are fitted with every modern device to insure safety and comfort.

Splendid cuisine, orchestra and sea sports. You spend 7 days at sea and 5 days in port, giving ample time for sight-seeing. No hotel bills or transfers. You live on the ship. Send now for handsome booklet 63.

Reduced rates for superior accommodations during June.
BOWRING & COMPANY, 17 Battery Place, NEW YORK



Please mention THE ETUDE when addressing our advertisers.

Endless ETUDE Surprises.

Do you remember the time when you first planted some flower seeds and then waited patiently until the little green leaves poked their way through the earth? Each day was a day of surprise. The plants became your children. Every new leaf was hailed with delight. Each became a thing of endless surprises.

THE ETUDE during the next six or seven months will be a magazine of delightful surprises. The material we have in hand has not come to us in a haphazard manner but is the result of a central thought, that is editorial supervision. We have been studying your needs for years. In addition to this members of our staff are gifted in divining your difficulties and enlisting the musical specialists who will help you most. Watch THE ETUDE closely and you will find that on every page there are ideas that seem to put a growing force in all the things you are endeavoring to do. Many of these ideas provoke the exclamation "Why didn't I think of that before?"

A great many minds are called to help you through THE ETUDE and you will find it is better to take advantage of the thoughts of many rather than depending upon your own. Every issue will contain some "Why didn't I think of that before" article.

Salon Music.

Described by a Foremost Authority

One of the most successful of all writers of Salon music is the celebrated French composer, Theodore Lack. If you haven't played his Idillio in A flat you have missed one of the most graceful of all piano pieces of the Salon type. He has prepared a fine article upon this subject that will appeal to all who look for charm in piano playing. It will appear in THE ETUDE shortly.

Help from England's Most Famous Pianist.

The past season has seen one of the most successful tours Miss Katharine Goodson has ever made in America. Journals from coast to coast have been loud in her praises. In addition to her public work at the keyboard, Miss Goodson has gifts as a teacher and an interview which will appear with her in the July ETUDE is crammed full of fine ideas which every student will try to work out at the keyboard.

If you have difficulty with a slovenly technic, if you are troubled with timidity or any of the many faults which beset the way of the pianist it will be fortunate for you if you can have Miss Goodson's view of these questions, you will surely be helped.

Special June Offer.

With all subscriptions to THE ETUDE renewed in June we will include, for 15 cents additional, any ONE of the following albums of music. Each album contains a large number of new and attractive compositions. They are sheet music size, clearly lithographed on fine quality paper and strongly bound. Retail price 50 cents. Order by number.

1216—Popular Home Collection—45 attractive but not difficult piano pieces.

1214—Standard Vocalist—50 songs, including studio and recital songs suitable for medium voice.

151—Piano Players' Repertoire—40 pieces of various styles—caprices, songs without words, reveries, and similar characteristic numbers.

1221—Standard Organist—43 effective but not difficult pieces for pipe organ. An ideal collection.

1218—Selected Classics for Violin and Piano—An incomparable collection of 19 standard compositions.

1225—Operatic Four Hand Album—22 Pianoforte Duets, including selections from Carmen, Cavalleria Rusticana, Faust, Trovatore, Lucia di Lammermoor, etc.

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Editor, JAMES FRANCIS COOKE

Subscription Price, \$1.50 per year in United States, Alaska, Cuba, Porto Rico, Mexico, Hawaii, Philippines, Panama, Guam, Tutuila, and the City of Shanghai. In Canada, \$1.75 per year. In England and Colonies, 9 Shillings; in France, 11 Francs; in Germany, 9 Marks. All other countries, \$2.22 per year.

Without Enthusiasm nothing genuine is accomplished in art.—ROBERT SCHUMANN.

CONTENTS—JUNE, 1914

| | PAGE |
|--|---------------------------|
| Editorial | 405 |
| Making Drill Interesting | G. H. Howard 406 |
| Helpful Pedal Exercises | Hannah L. Smith 406 |
| A Musical Party | G. Busenbark 406 |
| Contemporary Music | Claude Debussy 407 |
| Economize in Energy | B. H. Wike 408 |
| High Teaching Ideals | W. A. Kramer 408 |
| Positions in Hotel Orchestras | Edith L. Winn 408 |
| Classic and Romantic Schools | E. B. Perry 409 |
| Well-Meaning Friends | B. H. Wike 409 |
| Teaching the Lines and Spaces | F. Garnet 410 |
| A Point in Musical History | T. Tapper 410 |
| Begin Music Study Early | K. Hackett 410 |
| Concentration in Music Study | Olga Samarov 411 |
| I Have I Real Talent? | J. F. Cooke 413 |
| Leading the Pupil | E. L. Beatty 414 |
| Diagnosing Talent | H. A. Kelso 414 |
| The Romances of Chopin | Beulah W. Sickles 414 |
| The Art of Transposing | F. Corder 415 |
| Keeping in Good Health | A. G. Mahon 416 |
| Devising Natural Fingering | R. W. Wilkes 417 |
| Music in The Old World | A. Elson 418 |
| The Passing of Nordica | 418 |
| Noted Piano Methods | A. Elson 419 |
| Principles of Dr. Mason | L. S. Ashton 420 |
| Turning Over | Mary C. Carrington 420 |
| Fundamental Elements | Otto Klaunwell 421 |
| Musicians for the Home | G. M. Greenhalgh 421 |
| Hans Engelmann, 1872-1914 | 422 |
| New Music Issued by Leading Publishers | 422 |
| The Real Gottschalk | 423 |
| Teachers' Round Table | N. J. Corey 425 |
| Notes on Etude Music | P. W. Orem 426 |
| Paolo Giorza, 1838-1914 | 426 |
| Carl Koelling, 1831-1914 | 426 |
| The Need for Fine-Toned Instruments | Rita Breeze 455 |
| The Music Lover's Digest | 456 |
| Voice Department | D. A. Clippinger 457 |
| Organ Department | 460 |
| The Fairies' Reunion | J. Moore 462 |
| The Farm House Piano | C. W. Fullwood 462 |
| Violin Department | R. Braine 463 |
| Children's Department | J. S. Watson 466 |
| Popular Music and Touch | E. L. Winn 467 |
| Publishers' Notes | 467 |
| How They Financed Parsifal | 469 |
| World of Music | 470 |
| War Songs | 472 |
| What Others Say | 473 |
| Questions and Answers | L. C. Elson 473 |
| Ole Bull's Shattered Dream | 474 |
| MUSIC | |
| Taps | H. Engelmann 427 |
| Oriental | W. C. E. Seebock 428 |
| Signs of Spring | D. Rowe 429 |
| Home, Sweet Home | Thco. Presser 430 |
| Lotus Blossoms | F. A. Williams 434 |
| OP Uncle Mose | Marie Crosby 435 |
| Soldier's Dream (Four Hands) | Emile Foss Christiana 436 |
| Song of the Brook | H. D. Hewitt 440 |
| Homage A. Beethoven | Ad. Adam 442 |
| Indian Flute Call and Love Song | Th. Licurance 443 |
| Orfa Grande Polka | L. M. Gottschalk 444 |
| Canzonetta (Pipe Organ) | Geo. Noyes Rockwell 445 |
| Rose of Andalusia | James Francis Cooke 447 |
| Tuning Up! | Geo. L. Spaulding 448 |
| Romeo and Juliet (Violin and Piano) | H. Parker 448 |
| Good-bye! (Vocal) | P. Tosti 450 |
| The Secret (Vocal) | Ira B. Wilson 452 |
| Stumber Sweetly, Baby Dear (Vocal) | E. J. Darling 453 |
| Dialogue | James H. Rogers 454 |

Liberal premiums and cash deductions are allowed for obtaining subscriptions. REMITTANCES should be made by post-office or express money orders, bank check or draft, or registered letter. United States postage stamps are always received for cash. Money sent in letters is dangerous, and we are not responsible for its safe arrival.

DISCONTINUANCE.—Write us a definite notice if you wish THE ETUDE stopped. Most of our subscribers do not wish to miss an issue, so THE ETUDE will be continued with the understanding that you will remit later at your convenience. A notice will be sent subscriber at the time of expiration.

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on music-teaching and music-study are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO.,
1712 Chestnut Street, Philadelphia, Pa.

Entered at Philadelphia P. O. as Second-class Matter.

Copyright, 1914, by Theodore Presser Co.

Let THE ETUDE Assist You in Getting Up a Summer Out-of-Doors Recital.

The Pageant spirit has been unusually active not only in America but in all parts of the world during the last ten years. Whether it is a great historical spectacle like the Durbar at Delhi with living rulers as the actors or whether it is the simple but artistic story of the history of musical America told as it is done every summer at the home of Edward MacDowell in the New Hampshire mountains, these great open air events have a charm that is hard to describe.

Perhaps you can not have a pageant in your home town, but you need not let the days of flowers and green foliage go by without taking advantage of them. We have foreseen your needs and have outlined a possible out-door recital with a setting devised by a practiced dramatist and a program arranged by experienced musicians.

First of all such a recital should not be expensive. Second it should be so practical that any teacher could arrange the setting without calling in an architect, a mechanical engineer or a bridge builder. We have cut the expense down so that the recital may be given with an outlay of only about two dollars more than the ordinary recital.

A little initiative upon the teacher's part is always remembered by pupils and their parents. Club leaders are put to their wits ends to devise new ideas and plans to promote their work. This article will prove a real help to thousands.

Our 300,000 Introductory Offer.

To make the best possible start in our campaign to reach the 300,000 mark we will accept six-month subscriptions (six splendid issues) for 50 cents (the lowest ETUDE rate ever made). This is purely an introductory offer based upon our knowledge that THE ETUDE will be so good during the next six months that every new friend you send to us through this offer will become a permanent subscriber. Every ETUDE subscriber should read particulars of this offer on page 366.

Etude Trial Subscription Offer

Any Three Copies for Twenty-five Cents

We will forward to anyone sending us 25 cents any three copies of THE ETUDE. This is more than a trial subscription offer. It means the bridging over of the Summer season, the keeping alive of musical interest in every scholar. Hundreds of teachers take advantage of this offer, some even donating the subscription.

These three issues will contain fifty new and standard pieces of music at the cost of about one-half cent each. This is in addition to the inspiration and the interest which is awakened by the reading of THE ETUDE pages.

Complete Premium Catalog.

Subscribers who have not received a copy of the new "Complete Premium Catalog" of THE ETUDE should send a postal request at once for one. In this catalog are listed a thousand useful and valuable articles which are given to subscribers who send one or more additional subscriptions. It is profusely illustrated.

Friends can very often be induced to subscribe by the mere showing of a specimen copy. Thus, with a little effort it is possible to obtain one of the many desirable premiums which THE ETUDE offers.

Magazine Clubs.

THE ETUDE Clubbing Department offers an effective means of purchasing magazine reading at particularly low prices. By taking advantage of our special clubs, the cost of a year's subscription to THE ETUDE can be considerably reduced. Selection of magazines may be made from "THE ETUDE Magazine Guide," a 32-page booklet, containing thousands of special, carefully selected, low-priced magazine combinations.

NEW PUBLICATIONS

Elementary Piano Technics, Op. 19

By Dr. J. M. BLOSE
Price, 60 cents

A simple elementary work of technic, one that may be taken up in the early stages of instruction, including five-finger exercises, simple chord exercises, and arpeggios in all the keys. The scales receive a very comprehensive treatment. The little work is thoroughly practical, giving the teacher a new choice of technical material.

A. B. C. of Piano Music

By Mrs. H. B. HUDSON
Price, 50 cents

A little book, which is intended to precede any piano method. It is based on the principle of familiarizing the pupil with the piano keys before taking up notation. After the hand has been shaped and placed upon the keyboard, the young student begins playing at once, playing from large capital letters instead of from notes. It is not even necessary to count time, yet the pupil is able to form melodies and become familiar with the keys. The pages are all illustrated and the exercises have appropriate names.

The Eclectic Course of Graded Studies in Piano Playing

By J. M. BLOSE
Price, \$1.00

A practical course, which can be taken up after the instruction book is finished, or with pupils who have some little knowledge of the rudiments. The exercises at the beginning of the work are extremely simple. It would act as a supplementary work to any graded course. It contains 60 pages, and in all there are 108 different exercises.

Two Part Songs FOR WOMEN'S VOICES

Price, 50 Cents

A collection of bright, melodious and singable numbers for women's voices, adapted for use in schools, seminaries, for high school choruses and for women's clubs. The very best possible material has been drawn upon in the making of this book, our resources for this purpose being unexcelled. The best standard and contemporary writers are represented. It is a book of convenient size in the usual octavo form.

The Vocal Instructor

By EDMUND J. MYER
Price, \$1.00

A practical, common-sense system, based upon nature's laws or demands, for the study and development of the singing voice. This book is born of the author's many years of practical and successful studio experience. It aims to give to the vocal profession the movements upon which the whole system is based: the singing movements, the necessary physical exercises, and the nerve calisthenics. Its object is to develop the singer physically and vocally. The beginner, the more experienced singer, and the busy teacher will all find material and information of the highest value in this book. For the young teacher just starting out or for self-instruction, it will prove indispensable. Concisely illustrated. Handsomely printed and substantially bound in flexible cloth.

Two-Part Hymns in Honor of the Blessed Virgin Mary

By N. MONTANI
Price, 25 cents

Original hymns in the vernacular, to be used either in convents or congregations. The music is so written that it may be sung in two parts with a simple and appropriate organ accompaniment. The texts of the hymns are taken from the most approved sources, many of the great writers of hymnology being represented. The music is by Signor N. Montani, an organist and composer who has achieved an enviable reputation.

The Standard Organist

43 PIECES FOR THE PIPE ORGAN

Price, 50 cents

One of the best collections ever published. The pieces are all good and interesting, of intermediate grade and moderate length, written in all styles and suited to all purposes. Both original organ pieces and transcriptions are included in goodly proportion. The book is handsomely printed from special large plates.

Operatic Four-Hand Album FOR THE PIANOFORTE

Price, 50 Cents

Operatic transcriptions for four hands are particularly effective, since it is usually possible to arrange them in the orchestral manner. Our new volume is modeled upon our two recent collections which have proven so successful, namely, "Standard Opera Album," for piano solo, and "Operatic Selections for Violin and Piano." It will contain gems from all the standard operas, arranged in the best possible manner, all of medium difficulty.

New Rhymes and Tunes for Little Pianists

By H. L. CRAMM
Op. 20

Price, 75 Cents

A most interesting book for elementary students, which may be taken up in connection with any primer or instructor, and be used while the young students are still learning the staff notation. The pieces are as simple and as tuneful as it is possible to make them; most of them have verses accompanying them which may be sung. The music throughout is pleasing and appropriate and at the same time the book is really helpful and instructive.

Study Pieces in Octaves FOR THE PIANOFORTE

By A. SARTORIO. Op. 1021

Price, \$1.25

A masterly exemplification of modern octave playing for students of intermediate or somewhat advanced grades. There are eight studies in all, each one working out some particular point. Mr. Sartorio's work is always interesting, and melodious, but in studies of all kinds he is at his very best.

IN PRESS

FOR SALE AT LOW ADVANCE PRICES

EDUCATION OF THE MUSIC TEACHER.
Thos. Tapper.
MUSICAL PLAYING CARDS.
TEN FIVE-NOTE RECREATIONS. Mrs. C.
W. Krogmann.
VERY EASIEST PIECES FOR FOUR
HANDS.

FIRST PARLOR ALBUM FOR PIANO-
FORTE.
NEW ALBUM FOR VIOLIN AND PIANO.
THE ROSE MAIDEN (Cantata), Cowen.
WAGNER-LISZT ALBUM FOR THE PI-
ANOFORTE.

For Further Information About New Works in Press See "Publishers Notes" on another page of this issue

THEO. PRESSER CO., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

Greatest Educational Work of Age

MATHEWS STANDARD GRADED COURSE OF STUDIES FOR PIANOFORTE

Compiled by W. S. B. MATHEWS

The Leading Musical Writer and
Educator of the Present Time

A COMPLETE course of standard Etudes and Studies arranged in a progressive order, selected from the best composers for the cultivation of technic, taste and sight reading, carefully edited, fingered, phrased, and annotated and supplemented with complete directions for the application of Mason's "System of Touch and Technic" for the production of a modern style of playing.

Thirty years ago Music Teaching in America was for the most part conducted in the most slip-shod and extravagant manner imaginable. The teachers were not to blame for the enormous expense of purchasing individual studies and pieces of music for educational purposes, nor were they to blame if they did not have the experience to select the best studies for the right time. The Graded Course idea is an original creation of the Presser House. The Standard Graded Course has succeeded because it was built along the lines which years of experience had shown to be necessary.

CHIEF ADVANTAGES

SYSTEM Gives the teacher and the pupil the broadest possible system and combines the best elements of all schools. Every essential of modern technic is present in the most interesting manner.

ECONOMY Makes the cost of necessary studies otherwise be a mere fraction of what they would

PROGRESS The careful grading of the studies makes the entire set from Book I to Book X like an even and regular flight of steps, upon which the pupil may easily be led to musical success.

VARIETY The studies are taken from all the best known composers of piano studies. This is greatly preferable to a course of studies all composed by one man.

SIMPLICITY The studies are accompanied by educational notes and may be taught by any teacher without previous experience or training in this course. There is no arbitrary method demanded.

INTEREST Only the most interesting and practical studies have been selected. The course always proves most fascinating to pupils, especially when compared with the old-fashioned method of using ponderous volumes by one composer.

MAKE NO MISTAKE

The Standard Graded Course should not be confused with any other system, course, or method. It, and it alone, is the original series. When ordering be sure to insist upon the STANDARD Graded Course.

10 GRADES; 10 VOLUMES \$1.00 EACH VOLUME

Our usual discount is allowed. Send for any or all the volumes for inspection. When ordering mention MATHEWS' STANDARD GRADED COURSE as there are others with similar names upon the market.

STANDARD CONCERT ETUDES FOR ADVANCED STUDY

Price, \$1.00 Grades IX to XI

These pieces are bound in book form, each for instance, the two compositions by Saint-Saëns are made up exclusively of rapid reiterated chords. Four of the pieces abound in arpeggio forms and others in extended and arpeggiated chords and others in rhythmic puzzles, but all are of concert grade and content, famous pieces, rearranged for presentation with an abundantly developed technic. There are twelve pieces in all, by nine composers, about half of them by composers still living. Adapted as a continuation of Mathews' Graded Course of Studies and all other graded courses.

Mail orders solicited and filled to all parts of the country. Any of our works sent on inspection. Professional discounts very liberal.

THEO. PRESSER COMPANY
1712 Chestnut St., Philadelphia,

THEODORE PRESSER CO., 1712-1714 Chestnut Street, Philadelphia, Penna.

The Quickest Mail Order Music Supply House for Teachers, Schools and Conservatories of Music

The best selected and one of the largest stocks of music. The most liberal "ON SALE" plan. Anything in our stock or published by us sent freely on inspection at our regular low Professional Rates. The best discounts and terms.

THE MOST MODERN TEACHING PUBLICATIONS IN MUSIC
FOUND IN THE STUDIOS OF EVERY PROGRESSIVE TEACHER

PRIMER OF FACTS ABOUT MUSIC

By M. G. EVANS Price, 50 Cents

This little work is more than a primer; it is a compact musical encyclopaedia, the subject matter being presented not alphabetically but progressively, beginning with the rudiments of music and ending with a tabulated summary of Musical History, each subject being explained through the medium of a series of practical questions and answers covering the Elements of Music, Notation, Time, Scales, Intervals, Chords, etc.

QUESTIONS AND ANSWERS ON ELEMENTS OF MUSIC

**BEGINNER'S BOOK
SCHOOL OF THE PIANOFORTE**

By THEODORE PRESSER Price, 75 cents

A book for the veriest beginner planned along modern lines, proceeding logically, step by step, making everything plain to the youngest student. All the material is fresh and attractive and full of interest. An extra large note is used. Special features are writing exercises, and questions and answers.

LATEST AND BEST INSTRUCTION BOOK

**A SYSTEM
OF TEACHING HARMONY**

By HUGH A. CLARKE, Mus. Doc.
of University of Pennsylvania

PRICE - \$1.25

The standard textbook of musical theory. The object kept in view is how to enable the pupil to grasp, in the easiest, most interesting and comprehensible way, the mass of facts and rules which make up the art of harmony. For class or self-instruction.

Key to Harmony, Price 50 Cents
CONCISE AND EASILY UNDERSTOOD

**COMPLETE SCHOOL OF TECHNIC
FOR THE PIANOFORTE**

By ISIDOR PHILLIP Price, \$1.50

The last word from the great living authority. M. Phillip is the leading professor of pianoforte playing in the Paris Conservatoire, and this work embodies the result of years of experience both as teacher and player. M. Phillip is advanced in thought and methods, thoroughly abreast of the times. This work may be used in Daily Practice.

COMPREHENSIVE, EXHAUSTIVE, PRACTICAL

STANDARD HISTORY OF MUSIC

By JAMES FRANCIS COOKE Price, \$1.25

A thoroughly practical textbook told in story form. So clear a child can understand every word—so absorbing that adults are charmed with it. All difficult words "self-pronounced." 150 excellent illustrations, map of musical Europe, 400 test questions, 250 pages. Strongly bound in maroon cloth, gilt stamped. Any teacher may use it without previous experience. PERMANENTLY ADOPTED BY FOREMOST TEACHERS

Accounts Are Solicited

Small and large orders receive exactly the same painstaking attention. All or any part of the trade of every teacher and school is solicited.

STANDARD GRADED COURSE OF STUDIES FOR THE PIANOFORTE

Compiled by W. S. B. MATHEWS

10 Grades

10 Volumes

\$1.00 Each Volume

A complete course of the best studies selected for every purpose. The Graded Course idea is original with the Presser house, but imitated more than any other system or work ever published. This Course is being improved constantly. It combines the best elements of all schools, the greatest variety from the best composers. It is simple and practical; easy to teach, always interesting. We invite comparison.

MORE THAN A MILLION COPIES SOLD

BATCHELLOR MUSICAL KINDERGARTEN METHOD

By D. BATCHELLOR and C. LANDON Price, \$1.50

A concise, practical manual, a logical exposition of the art of teaching music to the young in a pleasing and attractive manner.

This method uses various devices to awaken and to hold the interest of the little child. The aim is to develop the subject in conformity with the natural bent of the child's mind, largely in the spirit of play. There are a number of rote songs; also music for marching, drills, etc.

ONLY COMPLETE MUSICAL KINDERGARTEN METHOD

MASTERING THE SCALES AND ARPEGGIOS

By JAMES FRANCIS COOKE Price, \$1.25

This work contains all the necessary practice material fully written out, carefully graded and explained, also very extensive new and original material, making it the strongest, clearest work of its kind for the very young beginner, as well as the highly advanced student. It may be used with any student, at any age, with any method.

A REAL NECESSITY FOR TRAINING SUCCESS

TOUCH AND TECHNIC

By DR. WM. MASON

In Four Books

Price of Each, \$1.00

PART I—The Two-Finger Exercises (School of Touch).

PART II—The Scales Rhythmically Treated (School of Brilliant Passages).

PART III—Arpeggios Rhythmically Treated (Passage School).

PART IV—School of Octave and Bravura Playing.

An original system for the development of a complete technic, from the beginning to virtuosity; embodying all the ripened musical experiences of its distinguished author.

GREATEST TECHNICAL WORK OF MODERN TIMES

SELECTED "CZERNY" STUDIES

Revised, edited and fingered, with copious annotations

By EMIL LIEBLING

Price, 90 Cents Each

In Three Books

A noteworthy addition to the technical literature of the pianoforte. In practically every volume of Czerny's works will be found some gem. Mr. Liebling's selection and editorial work are masterly. All the popular Opus numbers and many less known are represented, compiled in an attractive and convenient form for general use. These are the studies that contributed to the making of all the world's great pianists.

THE INDISPENSABLE STUDIES

BEGINNERS' PIPE ORGAN BOOK

By GEO. E. WHITING PRICE, \$1.00

This volume may be taken up after one year's instruction on the pianoforte. The exercises progress by easy stages through the keys. Pedaling is treated in a clear and exhaustive manner. There are no dry exercises or studies. Genuine musicianship is developed from the very beginning and a foundation is laid for practical church playing.

PRACTICAL PIPE ORGAN INSTRUCTOR

**ROOT'S TECHNIC
AND ART OF SINGING**

A Series of Educational Works in Singing on Scientific Methods. By FREDERIC W. ROOT

| | |
|---|------|
| I. Methodical Sight-Singing. Op. 21. | .50 |
| Three keys, each | |
| II. Introductory Lessons in Voice Culture | 1.00 |
| Short Song Studies. Three keys, each | .50 |
| IV. Scales and Various Exercises for the Voice. Op. 27 | .60 |
| V. Twelve Analytical Studies. Op. 20 | 1.00 |
| VI. Sixty-eight Exercises in the Synthetic Method. Op. 28 | .75 |
| VII. Guide for the Male Voice. Op. 23 | 1.00 |
| VIII. Studies in Florid Song | 1.00 |

THE MODERN PIANIST

By MARIE PRENTNER

Price, \$1.50

The author was a graduate of, and the ablest assistant for many years to, Theo. Leschetizky. This edition issued with his unqualified endorsement. The Leschetizky system has made more great artists than any other: Paderewski, Essipoff, Hambourg, Gabrilowitsch, Bloomfield-Zeisler, Prentner, Slivinski, Sieveking. It forms a complete, comprehensive and extremely practical treatise of piano technic.

Fundamental Principles of THE LESCHETIZKY METHOD

THE VOCAL INSTRUCTOR

By E. J. MYER

Price, \$1.00

Designed to be the most direct and helpful work of its type and scope. Mr. E. J. Myer has embodied in his new work the experience of a lifetime. Practical exercises a feature of this work. It contains also numerous cuts made from photographs taken especially for this work. These illustrations make the work of the pupil much more simple and secure.

CATALOGS

of any class of musical publications sent free upon application. We have, and are constantly making real "Teachers' Aid" catalogues. Our specialties are Piano Compositions and Studies, Songs and Vocal Studies, Works on Theory and Musical Literature, and Collections of Music.

The Presser "System of Dealing" is thoroughly explained in all of our general catalogs.

Special suggestions and advice are freely given by private correspondence by the best authorities on the subject.

Headquarters for Everything needed in the teacher's work—Metronomes, Leather Satchels and Rolls, Musical Pictures and Post Cards, Blank Paper and Books, Record Tablets, etc.

**THEODORE PRESSER CO., PUBLISHERS, IMPORTERS, DEALERS,
SHEET MUSIC AND MUSIC BOOKS** **PHILADELPHIA, PENNA.**

Conover

Pianos are exceedingly beautiful

THEY HAVE CHARACTER



THERE is a note of distinction about them that you cannot miss, for it is everywhere in evidence. Turn the piano around and examine its back. You cannot find an instrument built with greater solidity. Its doubly reinforced posts of clear, tough fibered timber, and the finished appearance of all these parts that are rarely seen, is your assurance that the Conover Piano is built throughout with made to order care.

WRITE TODAY FOR OUR ART CATALOG AND DETAILS OF OUR MONTHLY OR QUARTERLY PAYMENT PLAN USED PIANOS ACCEPTED IN PART PAYMENT

The Cable Company

The World's Greatest Manufacturers of Pianos and Player-Pianos
CHICAGO, ILLINOIS

Remember

It is this solidity that has so much to do with its PERMANENCE of tone quality. This fact was not overlooked by the two great Universities which have recently purchased Conover Pianos for their Departments of Music.

IN the purchase of a piano for your home, consider these facts:

The Steinway Pianos made and sold represent an investment by the public of \$125,000,000 in more than 160,000 instruments.

The yearly output of

STEINWAY

Pianos exceeds that of the three next best known makes, and the money value of these Steinway Pianos is at least 50 per cent greater.

This shows the international appreciation of the Steinway, and it should convince you of its supreme merit as the Standard Piano of the World.



STEINWAY & SONS

Steinway Hall

107-109 East 14th St., New York

Subway Express Station at the Door

Richard Wagner's OPERAS AND MUSIC DRAMAS

Complete Arrangements for Piano

Price \$3.00 (This price is for TWO VOLUMES INCLUSIVE)

These excellently arranged, handsomely bound works include the original text and leading motives are set for pianoforte so that the best results may be obtained with the least possible technical difficulty. The operas included are:

Rienzi
Lohengrin
Rheingold
Goetterdämmerung

Fliegende Holländer
Meistersinger
Walküre
and

Tannhäuser
Tristan and Isolde
Siegfried
Parsifal

Hitherto the price for one piano arrangement of a single Wagner Opera, similarly bound has been from \$3.00 to \$5.00. Now the entire series are offered for \$3.00 in an edition that will grace and dignify any musical library.

Order from your music dealer or if not obtainable in this manner remit \$3.00 to our representative who will forward the two volumes prepaid and insured to all parts of the United States and Canada. This is one of the most exceptional values ever offered in music books. (Price \$2.50 when the purchaser calls for books at American office.)

HANSA-VERLAG
Hamburg, Germany

AMERICAN REPRESENTATIVE
G. A. LANZKE, 99 Nassau Street, New York

Three Beautiful High-Grade Songs

Every Vocal Teacher and Singer should have these songs in their repertoire; they are quite beyond the average, most artistic and pleasing.

"REQUEST"

Music by Norean A. Wayman - Poem by Rosetti

E Major-Medium Voice

An exquisite setting of beautiful words, which will prove to be of permanent value to singers - - - - - 50c

"A COURTSHIP IN SPRING"

Music by Cyril Montrose - Poem by Nanine Langhorne Hutter

G Major-Medium Voice

One of the happiest efforts of a composer, who has scored several highly successful songs - - - - - 50c

"SOMETIMES"

Music by Norean A. Wayman - Words by Catherine Young Glen

Gb Major-Soprano-F to Ab

Melodious and musicianly throughout, the accompaniment is especially effective, and will be a welcome addition to the repertoire of all singers - - - - - 50c

Sent on approval, postpaid, for 23c each

THE JOSEPH KROLAGE MUSIC CO.,

Race and Arcade

Cincinnati, Ohio

Please mention THE ETUDE when addressing our advertisers.

Profitable Vacation Courses with The Standard History of Music

A FIRST HISTORY FOR STUDENTS AT ALL AGES

By JAMES FRANCIS COOKE

PRICE, \$1.25

Eight Delightful Weeks of History Study

On the Porch. In the Garden
By the Shore. Anywhere

The following outline, based on the forty story-lessons in the very successful Standard History of Music, may be employed by any teacher, anywhere.

1st Week. How Music Began. Music in the Early Church. How Notation Was Evolved. The Troubadours and Meistersingers. Polyphonic Music. Palestrina. Early English Music.

2d Week. Opera and Oratorio. Scarlatti and His Contemporaries. Family. Early French Music. The Story of the Organ, the Violin and the Piano.

3d Week. J. S. Bach, G. F. Handel, F. J. Haydn, W. A. Mozart.

4th Week. Gluck, Beethoven, Schubert, Weber, Mendelssohn.

5th Week. Schumann and the Age of Musical Romance. Opera Writers of the Nineteenth Century. Great Teachers of the Pianoforte.

6th Week. Chopin, Liszt, Wagner. Modern Italian Composers. Rubinstein. Great French Composers.

7th Week. Modern Masters. Brahms, Grieg, Tchaikowsky. The Art Song. Famous Pianists of Yesterday. Great Virtuosos of To-day. Great Violinists. Composers of Valuable Pianoforte Pieces in the Smaller Forms.

8th Week. Composers of Teaching Pieces. Music in America. Masters of To-day. Formation of a Music Study Club for Next Winter.

We Will Help You in Securing a Class

Send us a postal request for information regarding our "Special History Class Plan," and receive in return the material which will enable you to start at once and make your plans for turning your Summer from Waste and Loss to Profit and Pleasure. We have a special introductory price by the dozen.

The Standard History of Music demands no previous experience in teaching musical history. Any music teacher may start a class at once. The work has been endorsed by leading educators, including Emil Sauer, Arthur Foote, I. Philipp, E. M. Bowman, W. H. Sherwood, L. C. Elton, H. T. Finck, and many others. The London Musical Standard says of it: "It is expert in the way it makes facts appear seductive. We can imagine an intelligent beginner going steadily through the book for the sheer enjoyment of it."

THEO. PRESSER CO., Philadelphia, Pa.

THE ETUDE

JUNE, 1914

VOL. XXXII. No. 6.



SUMMER PROGRESS OR SUMMER STAGNATION?



WHAT do you suppose would happen if every business enterprise hung up a notice

**Business Suspended from
June 15th
to
September 15th**

Imagine a great metropolis with blinds closed for a quarter of a year,—locomotives rusting in the round houses,—factories with cobweb-draped machinery,—printing presses silenced for months,—building operations at a standstill, libraries and banks with barred portals. The grim ruins of Thebes or Memphis could hardly be more desolate than such a picture.

Suspension of activity is another name for death. Yet many musicians and music students deliberately choose to suspend their work during some of the best months of the year. This is due in a large measure to the old custom of stopping education for several months at a time. In the olden days schools were closed in summer for many reasons. The foremost was that insufficient money was appropriated to keep them open. Another was that in country districts the grown boys were needed in the fields. Arising from this came still another condition. The school terms were so short that a boy in the country found himself well on to manhood before his education was really fairly begun.

But the old order changeth. Our universities are now conducting most successful summer schools. Conservatories, at one time shut for three or four months, now remain open for twelve months. Vacation schools for children have brought both happiness and progress to thousands of youngsters who formerly spent their summers in indolence, *ennui*, malicious mischief or moral decay.

Again, suspension of activity is death. If you want a summer of real delight you can not get it by loafing. In music more than in any other art, uninterrupted progress is most desirable. The teacher who hopes to make next year a better year than the last, will find that every moment of the summer contains a golden opportunity to make plans, get acquainted with new teaching works and most of all keep up the interest of pupils, who formerly deliberately planned to seek enjoyment in stagnation. Wise and fortunate is the teacher who can put out the sign

**Business Continued from
June 15th
to
September 15th**

Do we believe in vacations? By all means. But we do not believe in wasted vacations three or four months long. Get a vacation, a change, a rest every day of your life, or you will never know what a vacation is.

Take a lesson from the trees and flowers, and make the coming summer your hour of greatest growth, richest development and highest joy.

GETTING BREADTH.



PROBABLY in no other country of the world is there such a widespread effort to secure breadth similar to that which so many Americans are now making through Chautauquas, Public School Lectures, University Extension Societies, Institutes, etc., etc. Certainly no country possesses anything like the number of magazines—good, bad and indifferent, but all for the most part informing, now being put out in all parts of the United States. If we are denied a systematic schooling in our youth we do not spend the rest of our lives deplored the fact, but do our best to improve ourselves through the wonderful means ever at hand.

Musicians are often accused of being narrow. That is a charge which may often be brought with justice against any professional man who attempts to specialize. One of the narrowest men we have ever met was a very celebrated authority upon higher mathematics. He had virtually sold his intellect for mathematical proficiency.

Travel and reading are perhaps the most popular means for "getting breadth." If one can not come in direct personal communication with the great men and women who are shaping the progress of our civilization one can at least see as much of the world in which they live as it is possible to see, and also keep in touch with the leaders of thought through magazines in which they are represented. Particularly valuable for the music student who wants to keep in rhythm with the big pulse of the times are such splendid reviews as *Current Opinion*, *The Outlook*, *The Independent*, *The International*, *The Literary Digest*, *The Review of Reviews*, *Collier's Weekly*, *The Atlantic Monthly*, *The Metropolitan Magazine*, *Travel*, *Harper's Weekly* and a host of excellent publications crowding every news stand. In fact, all of the better class general magazines are likely to contain splendid formative material. Even the highest priced of these really comprises as much printed matter from renowned authors and celebrated specialists as many a book costing several times as much.

Beautifully printed, abundantly illustrated, finely edited and surprisingly cheap in cost, our best American magazines offer opportunities for "getting breadth" which always pay the subscriber more than he puts out for them.



COMMENCEMENT SEASON.



ROSES and smilax, the warm June air, clouds of white crêpe de chine, dotted Swiss, net and china silk, laughing *sweetyoungthings*, flustered Prexy, the pompous valedictorian, palpitating maiden aunts, and—Oh, don't let us forget him—the solemn old gentleman with an imposing row of initials in the wake of his name, who says for the fiftieth time in his life,—“My friends, this is not the completion of your education,—it is only the beginning, the commencement.”

Only one who has journeyed to that apex of human achievement, a commencement, knows the real meaning of complete happiness and perfect self-satisfaction. Alexander, Napoleon, Nelson or Dewey surely never felt so triumphant after their victories as the young person who proudly goes forward to receive a diploma on commencement day.

This is THE ETUDE's message to all those of its friends who feel their greatest joy at this commencement season. Agree with yourselves that you will celebrate the event by some new achievement, some rich accomplishment every year. Take our warmest, heartiest wishes for your life success.

MAKING DRILL INTERESTING.

BY GEORGE HENRY HOWARD.

ALTHOUGH drill is not the only duty of a teacher of the piano, it is nevertheless a very important part of his work. Many teachers are very inspiring in their example and very efficient in leading their students to a good appreciation of music; and yet some of these earnest and devoted workers in musical education are not as successful in training and disciplining.

Drill may be (*a*) constructive and (*b*) remedial.

Constructive drill is that kind which secures:

First, a definite and explicit idea of a thing to be done.

Second, gives all necessary details regarding the requisite manner of doing it.

Third, names the conditions for doing it accurately, and

Fourth, then secures an example which exactly meets the requirements specified.

In other words, good drill of this kind *makes sure of one perfect example*. The motto, "Begin right," needs to be used in plans of drill.

Having begun with a flawless example, three more perfect examples may be added to it; this makes the beginning of a good habit of playing the exercise or fragment of a piece. If eight perfect times in succession follow, the chances of failure on any passage are very small. Some passages need, of course, scores and hundreds of repetitions. Ideally, constructive drill makes sure of the following list of pianistic virtues:

1. Beginning right.
2. Proceeding attentively and correctly.
3. Self-reliance.
4. Efficiency.
5. Economy of time.
6. Composure of spirit.

Constructive drill is not always possible. Some students are restive under any kind of restraint. They are not receptive; they are not wholly teachable. Leading such temperaments is like capturing some birds or animals; a great deal of cunning has to be used and many devices employed. The most resourceful teacher is sometimes obliged to wait for months for an opportunity of this kind.

Yet earnest teachers will cherish the conviction that constructive processes in their professional work may be the rule and remedial processes more and more exceptions.

Remedial drill is that kind which has for its aim the ability to remedy defects, or to overcome faults. While constructive drill is quite practicable with students who are being easily moulded under the teacher's guidance, remedial drill has to be employed for children (or older persons), who will fall into errors in spite of the greatest care which may seek to prevent them. Some pupils seem to possess more talent for bungling and blundering than for anything else! Therefore remedial drill need not be despised; it has its place and fills a need.

This kind of drill, too, is valuable in the case of pupils who have had indifferent instruction and who, perhaps, have never learned to be thorough in anything. When they at length come under the instruction of a thorough and painstaking teacher it may be necessary, for a few months, to spend considerable time in drill, which shall remedy defects and overcome bad habits. But a skilful teacher will make short work of this. In my Outline of Technique (which appeared two or three decades ago) were three sentences which have encouraged many. They are these: "A right habit in its actual formation has a power to establish itself which a wrong habit after years of growth can never possess. The habits may be, and often are, revolutionized in an hour's effort of teacher and pupil. This can occur when the heart, mind and soul are all enlisted."

The skilful and ambitious teacher will in a few weeks or months lead the pupil away from remedial work into the sunnier regions and more direct and flowery paths of immediate achievement, instead of roundabout and haphazard efforts.

Some illustrative experience. Mr. H. asks a new pupil, who has been playing very carelessly, with many discords, wrong fingering, etc.:

"Emily, do you like to practice?"

E.—"No, I hate it."

Mr. H.—"Is that so? (with affected surprise). Well, on the whole, I don't blame you. But you needn't practice at all if you don't want to."

E.—"What is that? Do you really mean that?"

laughing.

Mr. H.—"Certainly. Certainly I mean it. You can take lessons without practicing and I will take care

THE ETUDE

that you make progress. You will doubtless do better than you have been doing."

E.—"I guess I can practice a little."

Mr. H.—"Can you? Let's do a very little now. We will drill slowly on this hard measure. All you need do now is to play it exactly right once. Good, perfect! Let us have it once more just as nicely, which is usually harder to do than the first time. Are you ready to play it exactly right? Bravo! If now you can do it twice more just as well as you have done it that will be enough, for I shall then feel sure of two fine qualities within you, namely, bravery and perseverance. Good. Those four times mean a noble habit. Can you do them eight times at home?"

E.—"Yes, Mr. H., I have learned to practice." A sunny face looked up. In four weeks Emily had also learned to find zest in hard work; she was grappling with severe tasks like a virtuoso, although only a girl of fourteen years.

HELPFUL PEDAL EXERCISE.

BY HANNAH L. SMITH.

How shall we define the pedal, that fascinating part of the mechanism of the piano which with a simple pressure of the foot raises the felt fingers from the keys and liberates the wires so that they can sing until they are silenced again by the expiring vibrations or the falling of the felts which "damp" the wires and give the pedal its name "damper pedal?" "The soul of the pianoforte," says one writer. The sustainer, as a living breath, of the tone initiated by the stroke of the hammer on the string, the factor which enables ten fingers to do the work of twenty; above all, the master magician at whose signal awakens the "heavenly choir" of harmonics to envelop earthly tone with a glamour of almost unearthly glory. An indispensable agent in the performance of modern pianoforte works, as well as an essential and determining factor in the composition of music for that instrument, how is its use to be translated into effects of beauty? And how may the teacher help the pupil to acquire such control of its mechanism as shall with almost involuntary action produce these effects?

A cynic has said that of every ten amateurs, nine use the pedal badly, and the tenth does not use it at all. Surely, after all these later years of good teaching, too sweeping a condemnation to be applied to the dilettante efforts of to-day; but still the fact remains that too much piano playing, otherwise good, is blurred and distorted by misuse of the pedal, while here and there a timorous amateur, recognizing the evils of its abuse, weakly declines its aid, and offers a tame and colorless performance which a little knowledge of how to produce pedal effects would have rendered artistic and pleasing.

To judge from the older pianoforte methods, it would seem that pedaling, the highest art of the modern pianist, was deemed unworthy of attention. Or else it was taken for granted that a talented pupil would without teaching use the pedal correctly, and that one who lacked talent could never learn to do so; for amid the myriads of exercises for the fingers there is never even a hint of the coöperation of the foot. And even after the necessity of the use of the damper pedal for artistic effects had been fully recognized, and indicated in most pianoforte compositions, the directions seem to imply that it was immaterial whether the foot motion was made at the moment corresponding to the initial or at that corresponding to the final letter of the abbreviated word. That is, whether before, simultaneously with, or after the stroke of the finger upon the key. In the initiation of the tone-sustaining power of the pedal at the beginning or at the end of this fractional interval of a time beat lies much of the difference between a really artistic performance and the merely correct translation into sound of notes arranged in rhythmical sequence.

PRACTICAL EXERCISES.

In ninety-nine cases out of a hundred, both pressure and release of the pedal should follow the striking of the key, instead of coinciding with it. If the pedal is released exactly at the moment the finger touches the key, it will fail to bridge over the little gap between the new tone and the preceding one; especially if the player is nervous and inclined to hasten every motion. If it is pressed down simultaneously with the finger attack, some vibrations of the preceding tone will surely be caught in with the new one, with blurring and most

The real difficulty in the use of the pedal being, therefore, that it must be played, as it were, out of time—neither simultaneously with the finger nor with the count, but always lagging a little behind both—the foot should at first be trained separately from the hand. The heel should rest on the floor, as a fulcrum, and the pressure on the pedal be entirely from the ball of the foot, which should not be so far raised at the release as to make the contact with the metal audible at a renewed pressure. Until this can be done without contracting unneeded muscles, or contorting the rest of the body, there should be no attempt at pedaling in connection with music.

When a good foot motion has been well established, count steadily one, two, three, four, six times over, pressing the pedal down at three and releasing it at one. Repeat this, pressing the pedal down at two and releasing it at one. Then count one, two, three, pressing the pedal at two and releasing it at one. Then count rapidly six, putting down the pedal at two and releasing it at one. This last approximates nearly to the motion required by artistic pedaling.

Now, with the middle finger of the right hand play the scale of C major, one degree to each measure. Count four, putting the key down at one and releasing it at three, and do the reverse with the pedal—that is, press it down at three and release it at one—allowing the motions of hand and foot slightly to overlap, so as to make the scale perfectly legato. Then play the same scale with the same count, but striking the key at one and releasing it at two, and pressing down the pedal at two and releasing it at one, joining the scale tones in a perfect legato. Play it again in triple time, putting down the key at one and releasing it at two, with the reverse for the pedal. Finally, play the same scale in six-eighth time—finger down at one and up at two, while the pedal is pressed down at two and released at one—making perfect connection of the tones by the pedal.

Now take some simple melody, preferably one with many and wide skips, and play it with a single finger—first without pedal, and then by its coöperation joining the disconnected tones to a perfect legato. It will be found that to make this perfect connection it is necessary to change the pedal not exactly with the count, but an instant after; and this is what is meant by playing the pedal out of time. The defect of faulty pedaling is quite as often that of too speedy release by the foot, as that of continuing the pressure too long. This should be practiced at first quite slowly, but the few minutes daily will soon establish the habit of the necessary deliberation in the use of the pedal.

A MUSICAL PARTY THAT PAID.

BY GRACE BUSENBARK.

THERE had been a number of recitals that had been successful, but we determined that a "Musical Party" had a flavor to it that would touch the little folks far more than a recital. So a musical party we had, and it was a great success. After the musical numbers, there were games, and it is these games which may make this article practical for other teachers who may wish to try them.

First there was bouncing musical balls. Colored rubber balls were given to the children, who bounced them to the time of pieces played at the piano. The one who kept the best time won a prize. That was voted "lots of fun."

Then we had the familiar game of finding a hidden object by means of music. Loud music meant that the seeker was near the object, soft that he was far away from it.

Next we marched for four beats and stood still for the corresponding number of beats. This was done alternately, and then six and eight beats were marched. During the waiting period the children clapped the time with their hands. In this manner careful listening and accurate counting were stimulated.

The favors were paper caps on which were pasted large black whole, half, quarter, eighth and sixteenth notes. These were relieved by such other musical signs as we could cut conveniently and quickly out of paper. Of course you understand that the pupils did the cutting out themselves. After that most of our recitals for the very little folks were elevated into parties, with all the "trimmings" of the party, but with good measure of wholesome educational food served with the games and the ice cream and cake. Need say that the little folks looked forward to these events with the keenest pleasure?

An Appreciation of Contemporary Music

From an interview secured expressly for THE ETUDE with the renowned French Composer

CLAUDE DEBUSSY

By M. M.-D. CALVOCARESSI
the distinguished French critic

[EDITOR'S NOTE.—M. Debussy's life has frequently been reviewed in THE ETUDE in the past. The career of M. M.-D. Calvocaressi, who has secured this interesting interview for THE ETUDE, is one of unusual interest. M. Calvocaressi was born in 1877 at Marseilles, France. His parents were both Greeks. At the age of nine he was taken to Paris where he received his education. For a time he was the pupil of the renowned French composer Xavier Leroux. Twelve years ago he entered the field of musical criticism. Astonishing linguistic skill enables him to write in several languages with great fluency. His interest in modern Russian music has done much to advance that art on the continent. Many important Russian musical works owe their French translations to M. Calvocaressi. He has likewise turned French works into German versions and English into French. In 1913 he delivered a course of lectures at Oxford University. He is now one of the two editors of the *Revue Française de Musique*.]

THERE are, as regards music, two categories of opinions and of judgments—that of the layman and that of the expert. Without laying undue stress upon the distinction—for when it comes to the last it is instinct and sensitiveness that judge, sweeping away theories and systems—one may say that never were the judgments of trained, cultured, well-informed musicians more needed than at the present time. Events are proceeding at a tremendous pace; fast enough indeed to bewilder even the expert, while the average music lover finds it impossible to realize the trend of modern art. Hardly has one made up one's mind as to the many questions called up by recent developments like that of the Russian school of the nineteenth century from Glinka to Rimsky-Korsakov, of the French "impressionists," of Richard Strauss, than events, following one another with incredible rapidity, throw the student of music upon first one new track and then another.

The present situation of musical art is undoubtedly the most intricate that has ever existed. Arnold Schönberg has appeared.

In Austria and in Germany a whole school of young composers, intent upon ideals similar to those which he was the first to assert, have mustered around him, and exhibit convictions strong enough not to be overlooked. Throughout the musical world the very writers who would aver that his art is beneath contempt prove by the fury of their onslaughts that the impression created by his doings is greater than they care to acknowledge. In Russia, the Benjamin and *enfant terrible* of the national school, Igor Stravinsky, had hardly given the public time to recover from the effects of his score, *L'Oiseau de feu*, than he followed it up with the even more daring *Petrushka*, and a twelve-month later with the *Sacre du Printemps*, the Paris production of which occasioned the most prodigious effervescence remembered since the days of *Tannhäuser* or of the first performances of Debussy's *Pelleas et Mélisande*. Another Russian, Scriabine, intent upon associating modern experiments in musical substance and thoroughly unmodern symbolic or literary intentions—to say nothing of his having added a luminous keyboard to his orchestra and meditating, we are told, stranger additions, such as a "perfume organ"—sedulously weaves the intricate patterns of *Prométhée* or of the *Poème de l'extase*.

In France, Claude Debussy, but recently considered as a revolutionist and a curiosity, is already acknowledged as a classic. Unexpected fascinating things have occurred in Hungary with the advent of Bela Bartok and Zoltan Kodaly. Great Britain is in a fever. In Spain many keen musicians are budding, and a great number of Italian composers—apart from the rather ludicrous "futurists"—have given up the time-worn tradition of opera, *verismo* or sentimental.

The greater number of those who speak or write on musical topics add to the confusion. Some confidently proclaim the decay of classical forms (which

afford the most obvious and easiest, if not surest, standards), and others no less confidently predict an early reaction against the excesses of modernism.

A BEWILDERING PRESENT.

What the future of music is to be, considering how bewildering the present is, has more than ever become an anxious question. The writer, therefore, considers it a singular piece of good fortune that during a recent conversation which he had the honor to hold with M. Claude Debussy this very topic should have been moved.

It is quite natural to expect that M. Claude Debussy, being one of the chief innovators of to-day, and one whose works have been the objects of passionate criticisms, bitterly censured, warmly upheld, and have on the whole come to their own soon enough, should take an interested and not unsympathetic view of the turmoil that surrounds us. He also is a trained critic, and has provided many essays to Paris dailies and periodicals. To the present day he reviews concerts for a musical monthly.

M. Debussy may be briefly described as a keen, thoughtful observer and a philosopher capable of enthusiasm as well as of scepticism.

The former point is shown by his great fondness for the music of Bach, of Couperin, of Rameau, of Chopin, of Balakirev, of Moussorgsky; the latter, by pungent, irreverent comments upon certain songs of Schubert "that smell of long-closed drawers and of flowers forever faded," or upon Wagner's *Ring* with its "stilted, not very purposeful flourishes." But apart from occasional sallies such as these, he expresses himself very reticently, and when referring to his articles one should never fail carefully to read between the lines.

"I do not profess," he said, "to supply 'criticism,' but simply and candidly to give my impressions. In criticism the individual factor plays far too great a part. And often the outcome of all that is written or said can be reduced to 'you are wrong because I happen to think differently,' or the reverse. The thing to do

is to discover the many impulses that have given birth to works of art and the living principle that informs those works.

A PERPLEXING CONDITION.

"Interviewers have often ascribed to me surprising things which I greatly marveled to read. It is often difficult to say much upon the subject of contemporary music. Events are accumulating with incredible speed, and to try to focus them is often to strive after impossibilities. At the point actually reached by musical art, who could make a choice between the many diverging roads that composers follow? The task is distressingly puzzling. We have to deal not only with a great number of contemporary works but also with the many, often contradictory, teachings of the works of the past, whose influence upon our sensitiveness and our culture is ever becoming greater. And if even in the patrimony that came to us from the past we find food for perplexity, what is to be said of the present?"

"As far as I am concerned I have little to say as to it, and still less as to the future of music—all that is more or less guess work, and tempts me little. Moreover I do not see much of what is happening. There comes a time in life when one wishes to concentrate, and now I have made it a rule to hear as little music as possible."

"Take Arnold Schönberg for instance. I have never heard any of his works. My interest being roused by the things that are written about him, I decided to read a quartet of his, but I have not yet succeeded in doing so."

THE EVIL OF PREMATURE JUDGMENT.

"A point that I really wish to emphasize is, that I consider it almost a crime to judge prematurely. The former policy, which consisted in allowing artists to ripen in peace and of taking no notice of them until their art had fully asserted itself I consider far sounder than the actual one. It is unwise to unsettle young artists by making them the subjects of discussions that are often shallow and prejudiced. This febrile haste to dissent, dissect and classify is the disease of our time. Hardly has a composer appeared than one begins to devote essays to him; one pounces upon his works, one burdens his attempts with ambitious definitions."

"I esteem, for instance, that, tempting as the thing may be, the moment has not yet come to judge the younger Hungarians like Bartok and Kodaly. Those two are extremely interesting and deserving young artists, eagerly seeking their way; no doubt about that. They are pretty sure to find it. And a noteworthy feature of their music is the obvious affinity between its spirit and that of the modern French. But further I shall not go."

MODERN RUSSIAN AND SPANISH MUSIC.

"Igor Stravinsky affords another excellent instance of a young artist instinct with keen and fervid curiosity. I think this attitude of mind most praiseworthy at his time of life. It is good for young artists to be alive and to cast all around themselves, but I think he will sober down in due time. He is the only one of the younger Russians with whose output I am acquainted. During my recent stay in Petersburg and in Moscow I met several other composers, but I had no occasion to hear their music."

Debussy, a keen lover of Russian music—he was one of the first in France to praise Balakirev and Moussorgsky—evinces great sympathy with the doings of contemporary Spanish composers who, like the Russians, have sought and found in national folk songs the foundation of their musical style.

CLAUDE DEBUSSY.

THE ETUDE

HIGH TEACHING IDEALS OF AMERICAN MUSICAL PEDAGOGS.

BY A. WALTER KRAMER.

"Practically the whole of modern Spanish music comes straight from folk time. And yet it never lacks variety, so that one may well judge how inexhaustibly rich the fountain is. Among the Spanish musicians of to-day the most typical, perhaps, is Albeniz. He has drunk at the springs of folk music deeply enough to be absolutely imbued with its style and its very spirit. The profuseness of his imagination is positively stupendous; no less so his capacity for creating atmosphere."

MODERN ITALIAN OPERA.

On modern Italian opera he is not lavish of praise: "Why talk of modern Italian opera? That would be ascribing to it an importance that it remains altogether destitute of. The greater part of the public revels in the vulgar and the meretricious, and at all times has bad taste been catered for. The Italians, well aware of what the public wants, act accordingly. I do not think their influence harmful, for every artist writes the works that he was preordained to write. If any one be drawn toward the mediocre, the fact shows him to be mediocre himself, and we are to presume that under no circumstances could he prove capable of rising above mediocrity."

The vehemence of the foregoing sentences contrasts very forcibly with M. Debussy's usual reticence a reticence in which one should acknowledge the outcome, not of indifference, but of the composer's innermost temperament. Indeed his music tells of a similar fondness for moderation in the suggestion of all emotions. And it should likewise be remembered that in M. Debussy's opinion the worst sin against works of art is indifference.

"The old quarrels are revived," he recently wrote. "So much the better! For if freedom of spirit is a characteristic trait of our time, that freedom does not go without a tendency passively to accept all kinds of styles and methods, and that inertness is almost an outrage to art."

THE ATTITUDE OF THE PUBLIC.

To conclude the conversation I asked M. Debussy his impressions as to the comparative receptivity of the different publics before which he had appeared as pianist or as conductor. His answer was:

"There can be, I think, no general rule. It all depends upon affinities. As I said a while ago the Hungarians are very near to us Frenchmen, and, therefore, our music succeeds with them. The Russians are likewise well prepared to appreciate the output of the modern French school. From Great Britain also I have carried away an altogether favorable impression. The British public has a most remarkable capacity for attention and respect; it does not think itself compelled noisily to express dissatisfaction whenever it fails to grasp at first hearing the purport of a new work. And this of course, as far as the appreciation of modern music is concerned, is the best attitude. To believe that one can judge a work of art upon a first impression is the strangest and most dangerous of delusions."

SCALES AND THE CHILD.

BY DOROTHY L. BUSS.

AFTER tone equality an even tempo seems to be the principal trouble that children encounter in scale playing. The majority of children do not have enough practice in counting aloud as they play. A very good way to overcome both of these difficulties is to combine them, paradoxical as it may sound.

Have the pupil take the scale, with one hand at a time, and running up and down two octaves only, at first. The first time the playing is very slow, and the pupil counts aloud, "one-and-two-and-three-and-four-and," giving the first tone the counts "one-and" and the second "two-and," etc., running up and down once. Without hesitation he plays it the second time with but one count to each tone, and the third time is a continuation of the second, only that there are two tones to every count.

As the counting is kept perfectly even from the beginning, it requires concentration to make the changes in the speed without stumbling. Another thing, the child by constantly practicing this exact doubling of tempo learns a truer valuation of time. The results will show in every other kind of playing, where quarter notes follow halves or sixteenths follow eighths. In sight playing where there is a measure of quarter notes and then one of sixteenths, the child who has practiced this way can almost always play correctly and easily.

QUALIFICATIONS FOR POSITIONS IN SUMMER HOTEL ORCHESTRAS.

BY EDITH L. WINN.

YOUNG students are not usually cursed with too much fortune, and many of them who desire to earn a living in the summer months naturally turn to the summer resort hotels which include "music with meals" among their attractions. These positions are often very desirable. Salaries vary from \$5 to \$10 and \$12 a week according to experience. The hotel pays the carfare one way and also includes board and room for the summer. The players are usually received on a plane of equality by the guests. They have a table in the dining-room and they occupy excellent rooms, and so long as they do not monopolize the reading-room, writing-room and verandah to the exclusion of the guests, young women who undertake summer engagements usually have a pleasant time as well as a profitable one.

Unfortunately not all those who apply for such positions are qualified to do the work. The following is a record kept by one manager who was instrumental in bringing many hotel keepers and musicians into communication with each other. It will readily be seen how many points have to be considered in securing such engagements:

A RECORD OF APPLICANTS.

No. 1. This person cannot play dance music. Has had no experience. Is an advanced pianist and fair accompanist, and is apt to beat time with foot while playing. Can play her solos rather well. Careless table manners. Wants a professional salary without having professional skill.

No. 2. Plays the organ. Cannot play piano solos as well as No. 1, but has a better knowledge of routine. Is prepossessing and bright, eager to learn and ready to affiliate with her importance.

No. 3. Has lived in a little town and taught there. Does not fit into hotel life. Has not a reciprocal feeling when criticised. Plays in too dominating a manner. Is not a good timist. An excellent soloist. Has not learned to mingle with people and make friends.

No. 4. Can play viola or violin. Is a clever student, soloist and orchestral player, but has personal traits that might be a drawback in a hotel orchestra.

No. 5. Is a thorough lady, willing to play orchestra music and routine, but is also a good student and musician. As some hotels desire soloists as well as orchestral players, a café orchestra girl is not always eligible though she knows routine, unless she studies all the time during the winter.

It will be observed that personal habits have to be considered as well as musicianship, and it is not always the most "temperamental" artists who are the most desirable, all things considered. In trying out *Blue Danube* or *Artist's Life* on the violin and have the applicant accompany (if a pianist, of course). Frequently the pianist who plays only solos fails at the plain, but the player is not accustomed to them, cannot concentrate, and doesn't know where to go. This habit lasts at least the first month of the summer. The same test holds good of a two-step or march. As opportunities for rehearsal are frequently impossible, it becomes important that young musicians should if possible obtain some practice in routine work before making application.

MUSICAL HISTORY A PROD TO SUCCESS.

BY MRS. A. J. OSBORNE.

I FIRMLY believe that every teacher should conduct a class in musical history and keep it up so that every new pupil will be in a position to take advantage of it. It is difficult to think of anything that will urge pupils ahead more than musical history—first, by inciting them to emulate the lives of great masters; second, by broadening their knowledge of music, and third, by showing them how great musical accomplishments are the result of the efforts of hard-working men and women not so very different from themselves.

The student should read closely and regularly and the teachers should emphasize:

- The master's trials.
- The master's successes.
- The master's industry.
- The master's habits of study.
- The master's rewards, etc.

Try the history class plan and you will never give it up, as the interest of your pupils will become manifest at once.

The Nature of the Difference Between the Classical and the Romantic Schools

By EDWARD BAXTER PERRY

In what follows I shall endeavor to show the radical difference between the clever and intellectual development of a *theme*, as in the older schools of composition, and the spontaneous and emotional consistency of a *mood*, as found in modern music; in other words, between the so-called classical and later romantic schools of composition.

A DEFINITION OF CLASSICAL MUSIC.

Strictly speaking, classical music is the best, most enduring music of all times and countries, just as classical literature consists of the best books produced in all ages and localities. It simply means the highest class, whether written to-day or centuries ago.

Technically, however, musicians have come to draw the line sharply between the music, or some of it, which was written up to the early part of the nineteenth century, in which the scholarly handling of form was the chief essential, and in many cases the only element of interest; and the music which has come into being in the last hundred years or less, in which the direct, forceful expression of life, emotional or external, is the aim and end.

The first bases its claim to consideration upon its cleverness, its ingenuity, the beauty, finish and perfection of its form; the last upon its intensity, its fidelity to life, its vital content, and its emotional effect. The first appeals chiefly, if not exclusively, to the ear and the intelligence; the last to the heart and to the imagination.

Musical logic in the first place consisted in the correct and consistent development and elaboration of a theme, no matter how brief, trivial and inconsequential it might be in itself; which theme was enunciated clearly at the start, and then worked over and over, presented in every possible form and dress, now in the major, now in the minor, now inverted, extended or abbreviated, now dancing gaily in rapid tempo, now dragging dismally in mournful measure, with every conceivable twist and turn, embellishment and contortion.

MUSICAL PUZZLES.

It was logical in the sense that the original theme, often valueless and meaningless in itself, was ever retained as the fundamental and controlling motive, more or less apparent according to the whim of the writer or the insight of the listener. Witness the fugue form, for instance, which by the way is the most intricate and difficult and the least artistic of all musical forms. It expresses absolutely nothing save the masterly ingenuity of the composer in dealing with musical material, and a certain mathematical sense of proportion, relation and symmetry in successive groups of notes. It appeals, if at all, merely to the technically trained intelligence, the same kind of mentality that enjoys unraveling a Chinese puzzle or a problem in higher mathematics.

Take, for example, the world-famous fugue founded on the letters that spell the name of BACH. I should explain for those not familiar with German musical nomenclature that in it our B-flat is called simply B, and our B-natural H, so that the notes B-flat, A, C, B-natural make BACH.

This is one of the most ingenious fugues in existence, and in a way interesting because extremely clever; but it is not music. It is not art. It is for that reason that neither this nor any other fugue is or ever will be grasped or enjoyed by the general public, and justly so. It means nothing, expresses nothing, has no more relation to the great throbbing sentient life of humanity than a problem in comic sections. It is simply a well constructed musical acrostic.

I speak not as one of the "ignorant herd" for whom we professionals in the pride of our narrow technical knowledge, are prone to have altogether too much contempt; but as a trained musician, with a life-time's experience behind me, who has not only studied and played but written fugues; Heaven forgive me for a

waste of valuable time! And I say without hesitation or fear of criticism that there is more real music and more real art in Schumann's *Träumerei*, or even in Leybach's *Fifth Nocturne*, cheap and hackneyed though it may be, than in all the fugues that ever were written, boiled down into one.

THE THEME AND VARIATIONS.

The musical form known as the *Theme and Variations* is *per se* but little better, though there are some notable exceptions. It reminds one of the lightning transformation impersonator who appears one moment as a knight of the Court of Louis Fifteenth, then as a clown, next as a Roman Senator, and again as a painted Indian. Curiosity is piqued in anticipation of the next change, and one marvels at his facility in getting out of one costume and into another. That is all there is, no art in it, no pleasure for the aesthetic sense, no stimulus for brain or heart, no lasting benefit. Ten lines from *Hamlet*, as recited by Booth, were worth ten whole evenings of the antics of this mountebank.

Of course, when in this form of composition the theme is of real musical merit, a melody that has an inherent right to exist on its own account, and the variations are original and interesting, showing the latent possibilities of the theme, as presented from different points of view; suggesting the varying aspects of a character, brought out and modified by changing experiences, as sometimes is the case, we must modify our adverse judgment of the form to some extent; or, rather, we must admit that in spite of its hampering restrictions, the real musician may sometimes succeed in making it the vehicle of a real musical message; as in such example as Handel's *Harmonious Blacksmith*, the first movement of Beethoven's Opus 26, Schubert's *Variations in B-flat*, and Schumann's *Etudes Symphoniques*; but even then we cannot but deplore that they did not write in freer form.

With the birth of the modern romantic school of literature and music, in the early decades of the nineteenth century, a new idea became suddenly dominant—namely, that the subject matter of a book or poem or composition was far more important than the form in which it was presented; that the meaning to be conveyed, being of chief significance, must control the manner in which it was conveyed; that the thing said was more vital than the way in which it was said. In other words, that henceforth, in all art work, *expression* must dictate terms to form.

This idea was the natural and inevitable outgrowth of the changed conditions of human life and social order. The divine right of kings and the feudal supremacy of the few crashed to their fall before the tidal wave of free thought, intense feeling, and sense of human right, generated by that tremendous seismic upheaval, the French Revolution; necessarily carrying with them to destruction and ultimate oblivion many of the artificial and useless forms and time-honored traditions which had grown up around them.

THE MUSIC OF MOODS.

In art, as in political life, inherent truths and power of reason began to assert their right to supersede inherited codes and customs. Scholastic pedantry, clever elaboration of ingenious nothings, ornate and polished reiterations of pointless platitudes, were swept aside; to make place for the vital human element, the real thoughts, feelings, and issues of humanity. The same causes and movement that produced a Dickens and a Victor Hugo gave to the world a Chopin, a Liszt, and a Wagner. Since the dawn of the new era literary productions have been founded upon, not hair-splitting metaphysical disputations or fantastic plots drawn from an obsolete mythology, but upon the real thought, problems, situations, and above all the intense elemental emotions of actual life as we see and experience it.

No less in music the modern composer, to win a hear-

ing, must give us, not the logical and scholarly thematic development of a haphazard series of tones, like the noted *Cat Fugue* (whose theme was actually formed of the notes struck by a cat walking over the piano keyboard), but the living logic of a consistently developed mood or sequence of moods.

MUSIC THAT SAYS SOMETHING.

To-day a musical theme is selected or created, not because it can be readily inverted or turned inside out, or made to serve later for a new contrapuntal figure, but because it has, or is believed to have, an inherent symbolic meaning; because it says something, signifies something; in brief, because it contains at least one heart throb of real life. Its subsequent treatment, its rhythmic and harmonic development, are governed, not by the cut and dried technical laws appertaining to what is called the abstract art of pure music, but by the inherent necessities involved in the direct, vivid, forceful expression, and consequential evolution of some human experience; that is, by the logic of the subject, not of any form.

As a simple example, no good composer nowadays would start with a mournful minor melody, expressing profound depression, and transform it in the second period into a jig in the major key to show what possibilities it contained for variety of treatment. Nor would he write music for a tragic episode or a death scene in lively *valse tempo*, as was frequently the case in the older school of Italian opera. Such offences would be preposterous, grotesque, inartistic in the extreme, even though perfectly logical in structure from a purely musical standpoint.

Every art work, to justify its claim to that title, must reflect or embody some phase of life. It must be consistent, true to itself. We cannot juggle with it or introduce the incongruous without making it ludicrous, and this is the death-blow to every aesthetic impression. The world at large cares not a fig for the technique of music or any other art, for the mechanical means employed in the making of it. It is the general effect, the emotion produced, that give it its value if it has any. What the people ask, and with right, is, what does it bring to us, what does it do for us? And in this respect the romantic school of music is as far in advance of the old classic forms as the political situation of to-day is in advance of the absolute monarchy of bygone ages.

Let no one hesitate to endorse the foregoing facts and theories lest he be called a musical heretic, probably by some foreigner whose education was had in the old-time schools of Leipsic or Stuttgart, and who has not kept pace with his generation. Let him say to himself, and to such critics, that what was the avowed creed of Schumann, Schubert, Liszt, Berlioz and Wagner is quite good enough for Perry and the readers of THE ETUDE.

DON'T BE DECEIVED BY WELL-MEANING FRIENDS.

BY B. H. WIKE.

CONFIDENCE in one's self has much to do with advancement, and this can be developed by playing for your friends pieces that you have mastered. In any case don't believe all they may say about your being "fine;" for if they say so and you believe it your progress will stop, and conceit is not desirable for the musician. The student who studies alone has no way to judge what progress he is making unless he can compare his playing with what may be called the "good" playing of others. He should lose no opportunity to hear the best music, even though he may have to go a distance to hear it. When a master pianist comes near your town attend his concert; it will be a great inspiration and a pleasure you will never forget. Frequent self-examination is justifiable and very necessary, and musical friends will give many good pointers.

A careful study of the fingering as marked in the very best editions is of first importance; too much cannot be said in favor of it. Mason's *Touch and Technic* is a very desirable work to have. The easier parts of Bach's *Well-Tempered Clavier* will assist in forming tone and securing finger independence. Plaidy's *New Technical Studies* are popular and very good for the student who studies alone. Some time the student may feel a need for understanding harmony, counterpoint, or composition. Even a little harmony is a great help in playing and in sight-reading.

THE ETUDE

TEACHING THE LINES AND SPACES.

BY FIDELIA GARNET.

EVER since I came to this town to teach music, I have observed one deficiency in all my pupils. Although they read notes readily in the treble or G clef, they seem quite uncertain about the notes in the bass, or F clef. Some of them do not know the leger lines below the bass; and rather than study out the note on the third line below, they will omit practicing the part of the piece in which it occurs, in the hope that I will tell them at the next lesson, and thus spare them the trouble of exercising their brains.

I could not imagine how they could all be so ignorant, until one day a little tot, with tears in her pretty blue eyes, said, "When I began to take lessons they told me the five lines were E, G, B, D and F. But when I had taken lessons six months they said the five lines were G, B, D, F and A; and now I'm all mixed up and don't seem to know my lines and spaces."

I saw instantly where the mistake had been made and resolved to give the whole class a lesson. I told them I was going to have a party next Saturday afternoon and I wanted them all to come. I let it be known that there would be chocolate with whipped cream on; and cakes and bon-bons.

All of the twenty pupils appeared on time and a new one, who expected to begin on Tuesday. I said, "I have a nice game for you to play and it will make you see how much easier it is to learn a thing right in the beginning. Here is little Alma Richards, who is going to learn all her notes before she begins her lessons next week." Alma's eyes sparkled as if she were going to receive a fairy gift.

"Alma, I suppose you know that the white keys on the piano are A, B, C, D, E, F, G, A, B, and so on, over and over?"

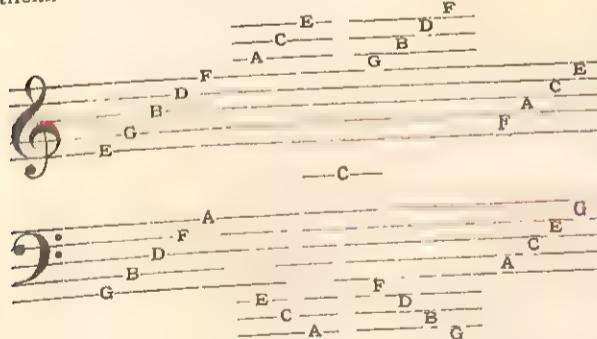
"Oh yes, I know that."

"Let me see you touch and name the keys. Begin on the 2d A from the bottom, touching them with the forefinger of the left hand."

When she had touched and named three octaves, I made her begin the next A with the forefinger of the right hand and touch two octaves more.

"Now I am going to draw seventeen parallel lines on the blackboard. If there were a note on each line and on each space, you would have 33 notes. Now, Alma, I am going to touch each line and each space with this pointer, and you may touch the keys as before and name them. Watch me point."

After this was done, I said, "You can play any one of these keys on the piano," sweeping up the five octaves with my hand, "if you know on which line or space the note is placed. But it would be quite difficult to count up so many lines; so I shall rub out a portion of the three higher lines, and a portion of the three lower lines. I shall also rub out a portion of the middle line. Now this does not change the places of the notes, but makes it easier for you to recognize them.



The 5 lines of the treble are.....E, G, B, D, F
The 5 lines of the bass are.....G, B, D, F, A
(Nearly the same, you see; one helps you to remember the other.)

The 4 spaces of the treble are.....F, A, C, E
The 4 spaces of the bass are.....A, C, E, G
The leger lines.....added lines

The 3 lines above the treble are.....A, C, E
The 3 lines below the bass are.....E, C, A
(The same reversed.)

The 4 spaces above the treble are.....G, B, D, F
The 4 spaces below the bass are.....F, D, B, G
(The same reversed.)

"Repeat each of these four diagrams four times, before you get out of bed every morning; before you go to bed in the evening, and once during the day; making twelve repetitions each day."

"As you say them, imagine you see these diagrams just as they are here printed. If you will do this, you will find you have imprinted a photograph on your brain that will never fade away.

"Oh, I must tell you about the notes between the two staves—Middle C and the two spaces.

"A note on the middle short line will be Middle C. Count up again, Alma, and see if it really is Middle C." Alma's eyes sparkled again as she touched Middle C, and the rest of the class looked interested, as if to say:

"I wonder what next?"

"On the higher five lines I am going to put a clef; watch and see how I make it. I begin a little above the fifth line and make a perfectly straight line down below the first line, and then I turn to the left and end with a little ball, somewhat like this J. Now I begin at the top again and make a curved line, which crosses the fourth line and sweeps around and encircles the second line called G. This is called the G clef, or the treble clef.

"On the lower five lines I shall put the F clef, or bass clef. I begin with a ball on the fourth line, called F, rise in a curve to the fifth line, and sweep down to the first space; then I put two dots, one on either side of the fourth line.

"We call each five lines and four spaces a staff.

"Now I shall proceed to put the letters on the five lines and four spaces of each staff. As in Fig. 20, you may commit them to memory in this way."

A POINT IN MUSIC HISTORY.

BY THOMAS TAPPER.

THE most logical and convincing source of musical history that we possess is music. But, unfortunately, we cannot trace music into the past but for a comparatively short time. With music before us as a printed record we can form an exact idea of the tonal effect in the mind of the composer. Without that evidence in hand, we can only surmise.

Therefore, all we actually know about the music of ancient nations is conjectural. Music is referred to in the Bible in many passages, but how the harp, the psaltery and the dulcimer spoke for the composer of those days, and what meaning they conveyed to his listeners, we do not know; nor shall we ever discover the nature of the message.

In this particular, the music of ancient nations is a lost art. Of their arts of painting, sculpture, and building; of their domestic life even, we know much, but the sounds they produced from the voice or instrument are gone forever.

Hence, for all our knowledge of their musical systems and practices, we depend upon their written descriptions, references, and statements of theory. But these do not bring to life again the sounding, pulsating art itself. We know that music and the drama were extensively practiced and awarded an elevated place in the older civilizations. But no Schliemann can excavate a melody from a Trojan ruin. Students of music history, then, must accept with caution all so-called transcriptions into our notation of ancient music. The very identity of tone successions they employed are unknown to us. But the value to us of reading of music among the peoples of the past lies in the fact that it was then, as it is now, an important factor in daily life.

Plato speaks of the melodies of times long prior to his age and pleads for their purity; that they may not be defiled by modern embellishments. This plainly shows that music has been regarded with veneration for many centuries.

Explorers among savage races to-day are (now and then) making sound-reproducing machine records of the music. This is the one and only exact way to preserve what will otherwise be, with the passing years, a vanishing art—if art it may be called.

The student of music history could profitably add to his library types of music as far back as we have printed records. There is no better way of tracing the growth of the art and following the threads of influence that have woven its new patterns.

There are, then, two phases of music history which must be kept rigorously apart in the mind: (1) the history that has left no record that we can correctly translate into the tones of our scale system; (2) that comparatively modern history of music of which we have such records. The one results in a study of social usage; the other is an actual testimony of the thing itself.

Hence, back of all the actual music we possess, we are less students of the art itself than we should be of

the evolution of human thought. It would certainly be a wonderful thing to know just what tunes Nero played while Rome was burning. We should then possess a very valuable document that would throw much light not only on Nero, but on the social and political conditions that made him possible.

Histories of music have too often assumed that we possess exactly what we do not possess, and that is music itself. There are probably very few readers of this magazine who have heard (but little, if any) music that was composed prior to the founding of Harvard College.

What sounds reached the ears of Socrates when his friends made merry with the lyre, is as unknown to us as what Dr. Samuel Johnson did with the bits of orange peel he saved so secretly.

BEGIN MUSIC STUDY EARLY.

BY KARLETON HACKFTT.

A PROPER understanding of music demands real training in the art. No one expects the uneducated youth to appreciate the plays of Shakespeare nor Milton's *Paradise Lost* without preparation and study. How then is he to appreciate and understand the masterpieces of Bach and Beethoven? In all our schools English literature forms part of the regular course of study, and we may surely hope that before long students will in like manner be taught to understand the works of the great masters of music.

If young people are to develop a love for music their acquaintance with it should begin before the fifteenth year, and as much earlier as possible. This means that every young girl and boy should learn some musical instrument—the piano in any case, and some other instrument, preferably the violin, if he has time. Parents are apt to think that if the child does not like to practice they may assume a lack of talent for music so that it would be useless to force the child to stay at the instrument. This is not necessarily the case. A large exertion of moral and even physical force is required to keep the average child at his regular school lessons. This does not indicate that the child has no ability for studying his lessons; it merely indicates that the child would rather be out in the yard playing Indian. And how often do we hear the grown-ups complain, "Oh, if my parents had only made me practice!"

Apart from proficiency on an instrument, however, is the desire to sing. Almost everybody who finds that he has a fair voice desires to sing, partly perhaps from popularity and social prestige it brings. Singing is a developed along many lines. Many fail because a lack of general musical training has added enormously to the already difficult task of learning to sing.

In the vast majority of cases, you cannot tell whether or not a girl will have a voice that is worth anything until she is sixteen or seventeen years of age. If up to that time she has had no musical training she will be dreadfully handicapped, for if she is to do anything at all worth while, she must spend lots of time drilling away on things she should have learned in the kindergarten. Now if, on general principles, she had received four or five years of practical training she would have gained the inestimable advantage which comes from having learned her music early in life. The things learned between our fifth and sixteenth years are absorbed into the very fibres of our being, become a part of our inmost modes of thought, and control all our spontaneous expressions of feeling in later life. To think musically, to understand intuitively the meaning of music, comes only to him who has learned the language so young that it is his native speech.

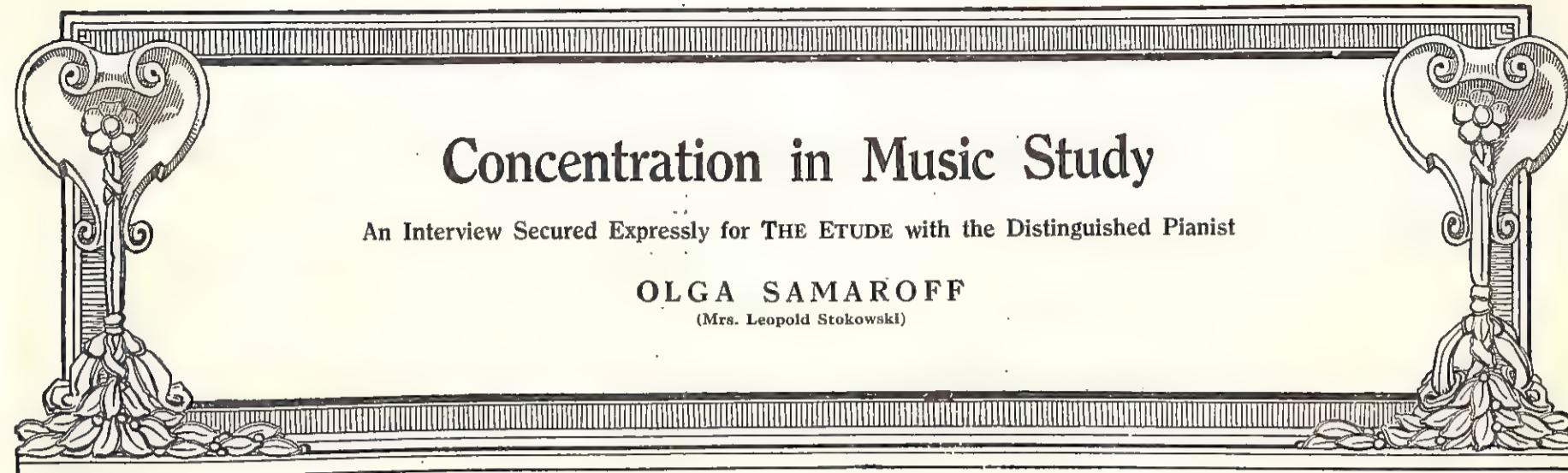
Much may be done in the early years of music study at school, but after all, it is at home that the best work is done. The principles and examples that are found there are what determine the growth of a child, and it is in the home that the practice must be done. An hour a day in two periods of half an hour each works wonders if started early in life and continued year after year. Results are obtained not by brilliant dashes, but by steady digging away at a thing. We as a nation are prone to seek the short cut, to find a way to get there in less time than the other fellow, but in art the short cut does not exist. Art is the democracy of the world, as in the palace, and in either case only intelligent work of the individual will make it worth anything. In the world of art, rich and poor meet on the level of personal endeavor with absolute individual equality.

Concentration in Music Study

An Interview Secured Expressly for THE ETUDE with the Distinguished Pianist

OLGA SAMAROFF

(Mrs. Leopold Stokowski)



[EDITORIAL NOTE.—Olga Samaroff (Mrs. Leopold Stokowski) was born on August 8, 1882, in San Antonio, Texas. Her mother, the daughter of George Loening, a native of Bremen, Germany, was born in Munich but educated in America. Her father is of Holland Dutch extraction. Mme. Samaroff received her first instruction from her maternal grandmother and mother, both fine musicians. At the age of fourteen she entered the Paris Conservatory, being, so far as the writer knows, the first American woman to be admitted to the classes of that famous institution. After graduating from the Paris Conservatory she studied with Jedliczka (a pupil of Rubinstein and Tschalkowsky) in Berlin. It may be mentioned that at various times Mme. Samaroff studied the piano for a short time under Constantin von Sternberg, Ludovic Breitner, Ernest Hutcheson, and the organ with Hugo Riemann.

In spite of her serious studies and ever prominent passion for music, Mme. Samaroff did not intend to make a public career. It was not until January 18, 1905, that she made her first appearance on any stage at Carnegie Hall in New York with the New York Symphony Orchestra. Her success was so rapid that many concert-goers are under the impression that she has played for a much longer period. It was not until her success was thoroughly established in America that she played in Europe, and it is significant of the prestige which an American success now gives an artist that Mme. Samaroff at once obtained engagements with the leading orchestras in the cities where she played, and made her *début* in Paris, Vienna, London, Munich and elsewhere as soloist at the most important orchestral concerts of those cities.

After this single season in Europe and four seasons in America, Mme. Samaroff's career was interrupted by a very serious illness, which forced her to abandon all concert work for nearly four years. Three years ago she became the wife of Leopold Stokowski, then conductor of the Cincinnati Orchestra, now filling the same position with the Philadelphia Orchestra. Mme. Samaroff will resume her concert work next autumn. It may be added that the very Russian sounding name of Olga Samaroff is a stage name—the name of Mme. Samaroff's maternal great-grandmother, who was a Russian.]

"THE subject of concentration in music study has been discussed so many times that it would seem well nigh impossible to say anything about it approaching novelty. Yet, concentration is a matter of such great consequence to all students, particularly music students, that there are few artists who would hesitate to place it at the very foundation of all serious work. Successful concentration is a mental process attained only after much intellectual effort. There is unfortunately a tendency among certain American students to look upon anything intellectual connected with music with more or less contempt. They do not hesitate to criticize certain great artists in such a way that one readily discovers that the student makes 'intellect' synonymous with inferiority. One realizes how absurd this is when one remembers that all higher musical work is based upon a development of the individual's intellectuality.

"The precious divine spark which the artist must keep flaring on his high altar is not to be dimmed by higher mental culture. But the emotional content of the artist's interpretation will not be lessened because he uses his brain every second during his study hours. It is true that we often hear music performed with a kind of technical coldness which many ascribe to a superior intellectual attitude—the divine spark quite extinct. We can but say that the warmth of emotion, the fervor of interpretative genius, never existed in

the soul of the performer. If it had, no amount of so-called 'intellectual effort' would have done away with it. The *bête noir* 'intellect' has misled many a careless student who has imagined that by some mysterious process musical success will come to him without any special mental industry. I would in fact almost be inclined to say that while an intellectual 'performer' may lack the divine spark the performer with the divine spark in the highest sense can not be lacking in intellect, but on the contrary is one of the highest manifestations of the possibilities of intellectual achievement.

a refined understanding of music considered from the highest aspect. Let us repeat to those who hesitate to consider the intellectual processes in their work—if the flame of genius within the musician is so feeble that it could be extinguished by the development and use of his grey matter it would scarcely in any case be capable of producing distinguished artistic results. Of all the intellectual processes none is more helpful to the student than concentration—directing one's thinking powers toward one thing and keeping them upon that thing until some definite purpose is accomplished. The student should always fasten upon the conviction that whatever is his in the way of natural talent is there to remain. Concentration upon technical details will enhance the value of his natural talent a thousand fold. There are doubtless hundreds of students now who are struggling along hopelessly because they do not know how to concentrate their forces. Why will some students persist in being so short-sighted in this particular? The playing of Bach demands concentration in a remarkable degree. Yet, I have students come to me and say, 'If I play Bach I shall not be able to play Chopin.' One might as well say, 'If I read Shakespeare I shall not be able to read Maeterlinck.' Can anyone imagine anything more absurd? The qualities which one develops through playing Bach are of incalculable benefit in playing Chopin.

NO PATENT RULES FOR CONCENTRATION.

"By concentration the student must not imagine that I have any proprietary methods in mind. There are no patents, no rules, no schemes. What is needed is everyday common sense. Common sense ought to reveal to the average student that if

he can play a passage once correctly he should be able to play it again and again correctly, if only he reproduces the same degree of concentration which insured perfection in the first case. That is to say, that if the student's technical ability and musical understanding encompass a passage in question once, it is largely a matter of mind control if the student succeeds in reproducing the passage without the customary needless and wasteful repetitions through which so many students go before they seem to get results. Every time the passage you have selected for practice fails to 'go right' after you have once succeeded in playing it to your satisfaction just tell yourself that you are not concentrating. Some misguided young musicians seem to fail in realizing that in order to insure results one must invariably preserve that intimate connection between the brain and the fingers that spells concentration. They seem to think that they may dream away at the keyboard and let their blundering digits take care of themselves. Years of study are wasted in this way and the ears of students, to say nothing of others who are obliged to listen, are tortured by bungling practice that never in all the world can possibly lead to real success.

MME. SAMAROFF AND HER HUSBAND.
(Mr. and Mrs. Leopold Stokowski.)



"We have to-day, as there have been in the past, artists who have attained wide popularity through a certain instinctive musical quality such as that one often finds in the Italian and Slavic peasants. Their music seems to come to them apparently without study, as though they work entirely through the sub-conscious mind. Such musicians combine a certain amount of fire and natural breadth of tone, and, for want of a better term, 'magnetism.' Often such a musician succeeds in casting a spell over an audience, particularly an undiscriminating one. Such a performer was Blind Tom, a mere freak of nature. To my mind, however, these performers do not deserve to be seriously considered as artists. The truly great artist is one who not only possesses all the gifts which the natural performer may have, but who also combines these with intellectual breadth achieved through years of intelligent study and experience.

MAKING ONE'S PRACTICE A THOUSANDFOLD MORE VALUABLE.

"The student then should have a high regard for all intellectual work demanded by his music study, technical mastery, and all those faculties which make for

THE ETUDE

"The first mistake, like all first offences, is the beginning of the end unless the student takes great care to avoid such a custom. Mistake making in most cases is an entirely avoidable habit, often resulting from not checking the matter at the very start. If the student would only learn to stop the very moment that the first mistake is made and give himself a severe lecture on the lack of concentration he would stand a far better chance of ultimate success than if he blindly continued to conceal his blunders under that most deceptive of legends 'Practice makes Perfect.' Practice does make perfect, it is true, but only right practice brought about by concentration can lead to the perfection which all young musicians aspire to attain. It is not lack of talent, not lack of opportunity, not lack of atmosphere which stands in the way of many students—it is wool-gathering. In the olden time the shepherd boys used to run far and wide over the hills and dales for little clumps of wool left hanging on bushes. It was a task with slender profit that demanded thousands of steps for very little wool. In some similar manner some pupils run through miles of scales, arpeggios and finger passages in order to get very little out of them. The successful performer has not time for this wasteful practice. He must get his results with as few wasted notes as possible.

A FAMOUS ACTOR'S POWER OF CONCENTRATION.

"This does not mean, however, that numerous repetitions are undesirable or unnecessary. I recollect a story told to me by an old friend, Ernest Coquelin, the famous French actor, which illustrates how a great artist, even in another branch of interpretative art, realizes the necessity for concentration upon detail. In the play of Thermidor, in which Coquelin gave a really marvelous performance, there was a little passage in which he was obliged to get up and walk around a chair. All the while he was obliged to signify the dawning realization of a great danger. Coquelin told me that in order to master the ways and means leading to an impressive theatrical effect that the audience would at once perceive and comprehend he once practiced the little bit some two hundred times. With every repetition he became more and more absorbed, so that he entirely forgot everything else. Not only did several important engagements escape his mind, but he also failed to remember that he was to take a certain train for the south of France, where he was engaged to appear, thus losing his last chance for a lucrative performance. It seems needless to say that all those who saw his performance were especially impressed by this particular passage.

"To the artist who has once gained complete control of himself and his medium there is such a thing as a sub-conscious governing or directing by the mind which gives him sureness and a kind of technical liberty, permitting his imagination to have the freest possible play. But this sub-conscious governing of our work comes only with the complete control resulting from years and years of right practice habits at the keyboard. Most of the problems confronting the average student and performer may be solved by the kind of concentrated thinking which comes through the habit of collecting one's thoughts and focusing them upon one point until something is actually accomplished.

"In preparing a passage for public performance the student should endeavor to keep in mind the ultimate manner in which the passage will be performed. That is to say, he will gain nothing by practicing the passage in any other way. The idea surprisingly advocated by some otherwise fine teachers of always practicing things as they are *not* to be played eventually, has always struck me as preposterous. Some teachers tell their pupils to disregard the phrasing, the pedaling, the expression marks, etc. It is easy to see how the student can, by giving special attention to any one of these phases of his playing through concentration develop that phase, but at the same time he must realize that in playing a single measure he is called upon not to do one thing only, but to control many different things all occurring at the same instant. That is one of the things that makes music study so fascinating. The mind is given one short moment to perform a number of different actions and these must be executed with perfection of digital detail, fine appreciation of artistic values and correspondence with the rest of the composition. The artist with the brush may stand before his easel for months, painting, painting, erasing one color here and supplying a line there, but he has all eternity in which to complete his task if he chooses to take it. The canvas of the interpretative musician is the attention of his

listener. He paints at a miraculously rapid rate and his mind must be trained to think with a speed demanded in no other art except perhaps that of the stage. This in itself should emphasize the necessity for concentration in study so that the student will realize how very vital it is to his progress.

"I find pupils who will completely learn and produce the notes of a work and expect by some mysterious means to be able to supply all the fine points of phrasing, accenting, pedaling and correct tempo at the moment of playing, without any detailed concentration upon these matters before the hour of the concert. Before the student permits his work to reach the ears of the auditor he must have studied not only in all its parts but he must have played it many, many times just as he expects to play it on the evening of its ultimate performance. He must concentrate upon his work so that he can sit at the keyboard with supreme confidence and paint a tonal picture that will leave a permanent artistic impression upon the mind of the hearer. If the student would only keep before him the fact that he has such a very short time in which to create a master work in interpretation he will surely see that he can not afford to waste any moments during his practice periods in wool-gathering.

DON'T TRY TO DO TOO MUCH AT ONCE.

"Some students attempt to learn a whole composition at one time. This usually results in a succession of disasters. The student works prodigiously and produces nothing. For instance, in the Beethoven Sonata in D Minor (Opus 31, No. 2), there are 232 measures in the first movement. The right way to proceed after a general idea of the movement has been obtained through a cursory survey of the piece is to take, let us say eight measures. In this case we will take the first eight measures which appear thus:

"Very simple you will say, but let us make a little catalog of the things you must observe in this little passage which takes only a few seconds to play. Considering them in order we must learn:

Seventy-three notes.

Thirteen marks of phrasing.

Three marks of tempo.

Three important pedaling marks.

Sixteen marks indicating a certain kind of touch.

Nine marks pertaining to dynamics (*cres.*, *sf.*, etc.).

Twenty-three fingerings specified by some painstaking editor.

Two significant pauses.

"An embellishment which must be properly interpreted. And all in eight measures! Yet, the student has only skimmed over the surface of the measures. He must study the nature of the phrasing not indicated in the phrasing marks; he must know how the opening

arpeggio is to be played; he must note the extent of the main theme before the second theme is introduced; in fact there are many things yet to be considered in this little passage of eight measures. Some people have the gift of observing, comprehending and fixing these technical and artistic points so that they are able to do the work in a much shorter time. These people are those who have learned to concentrate.

HOW CONCENTRATION HELPS MEMORIZING.

"Concentration helps immensely in memorizing—indeed it hardly seems necessary to mention this very obvious fact. One little device I have employed in memorizing may be of assistance to the student. In studying a new phrase with the view to fixing it in the mind one should not merely study the phrase alone but also part of the preceding phrase. The actor in studying his parts lays great stress upon his cues. He learns the last words of the previous speech so that the moment he hears them his own lines come out automatically—that is without apparent thought or effort. In memorizing I apply a similar method which seems to help me immensely in works of a complicated nature. In studying a new phrase I always commence in the middle of the previous phrase. For instance, in a section of the sonata to which we have just referred we find these two phrases:

In memorizing the second phrase I would practice it as follows:

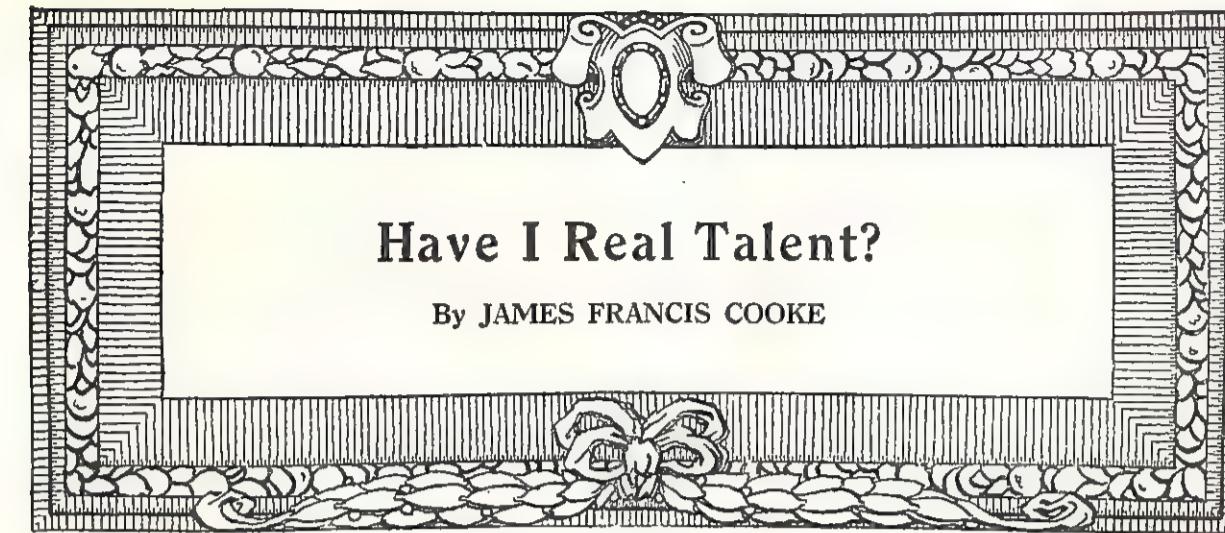
"This gives to the musical memory the same assistance upon which the actor depends for his security in reciting his lines on the stage.

"A great deal may be gained by watching the fingers on the keyboard. Of course this refers only to the work of the pianist playing from memory. It may be necessary at the outset for the student to practice with his eyes away from the keyboard, but after the student has gained a sense of location he will find that his eyes will help him immensely in preserving accuracy. One famous virtuoso, one of the very greatest, always keeps his eyes upon the keys. The superficial student might think that this would make the playing of the virtuoso stilted, and lacking in the abandon of the old type of pianist, who focused his eyes on the ceiling, and his fingers on the wrong notes. However, there is something in the attraction of the keyboard that becomes almost hypnotic and the eye learns to help make the playing more definite, more dependable, while at the same time the poet interpreter's imagination is not robbed of any of its phantasy.

"It is gratifying to note that American artists are gaining more and more recognition in their own land. No symbol of our musical progress could be more wholesome and the American's ability to focus his efforts upon the business at hand has had much to do with this change in public musical appreciation."

Have I Real Talent?

By JAMES FRANCIS COOKE



THE gravity of this question is immense. To thousands of young men and young women the answer may mean either complete life happiness or the agonies of mediocrity. No subject provokes more live comment in teaching bodies than that of giving school children means to help them make up their minds upon some life work for which they may be trained with hope of success.

Teachers, everywhere, are sickened by the sight of thousands and thousands of students floating into this or that calling largely through chance, and usually without any study of their inborn fitness for any special trade, art or science.

Indeed, how immense the gravity of the question really is may be found out by asking any jailkeeper who has risen above the lash, strait-jacket, dark cell or chain-and-ball level. Give a man in jail the right job, the right tool, the man's just claim to the kind of work at which he can do best, and in many cases the "hardened criminal" becomes an honest workman. When comes that wonderful day that shall shape our prisons into educational institutions to make men better instead of worse, we shall doubtless find that one of the first things the jail directors will do will be to find out what the real talent, the real bent of the prisoner is and then let him exercise it for his own social and moral salvation.

AN AVERAGE CASE.

Have I real talent? Parents, teachers, individuals have overlooked this question far too long. The same course that happens all over the world every day of the year is reflected in music study. The usual plan of starting a young man out in life is this: The boy sees an advertisement in a daily paper. He answers it in person and learns that he can at once earn the fabulous sum of five dollars a week. Five dollars! His spending money has hitherto come to him in dribs and drabs of nickels and dimes. Five dollars! Why—he will be a Crœsus when Saturday night comes around. His employer notes that he has clean hands, a bright eye, and says "Yes, sir," very pleasantly. Archibald (or is it Barney?) is started upon his life career. Will he find himself at fifty years hence in some trifling clerical situation scribbling away at musty books like Bob Cratchett in his tank-like room, or will he be the head of some great company?

You pinch your under lip and mumble wisely, "That depends upon how hard he works." "Not on your life!" answers the man who runs the freight elevator. He knows. He has seen man after man work hard, long and loyally for years and years only to find themselves very little nearer success at the end of the journey than they were at the start. The whole matter is determined by the boy's natural fitness for his job. If the boy discovers that he cannot help making verse on his way to business in the morning, if he feels that he has more fun at noon drawing caricatures of his friends, if his evenings are spent in striving to make an aeroplane out of a motorcycle, helped out by last year's awnings, it might have been far better for that boy if he had never seen that advertisement.

The boy or the girl who has a mind to take music as a life work may well do some very deep thinking before taking the step. Let us take the case of a youth who had to make a decision without much outside help. He had studied music after the fashionable custom in his childhood, largely because it was believed that music was one of the refining accomplishments

which every gentleman should possess. There was very little idea in the minds of his parents and guardians that music might have an educational influence upon his whole life that would bring out finer qualities and train his intellect along subtle lines that would benefit him in almost any occupation he might select.

The question as to whether he had talent or had not talent was not considered. He was given a teacher who was for the most part a kind of pacemaker. Together they raced up and down the keyboard in scale after scale until the whole course seemed a kind of jumbled sea of black and white objects. Music was never mentioned. His juvenile outlook upon the tone world was that of unending waves of ivory and ebony. Later a guardian impudently demanded to hear a piece. This intrusion upon the teacher's rights and methods was met with a prompt resignation. The next teacher this youth had was a very intelligent and sympathetic man, gifted in educational work although with scant ability as a pianist. He produced the pieces and before long the youth could play them with skill.

At the age of thirteen or fourteen our young man was informed that his guardian had lost money very heavily and that he would have to earn something. The boy was then in high school and did not want to stop. He played no better than the average boy, but he had many friends and social opportunities among men and women of influence in a great metropolis. Furthermore, the young ladies of his acquaintance were very much impressed with his callow essays at Chopin *Nocturnes*, and the boy was not above their flattery. He thought:

"Music is very attractive."
"Music makes me popular socially."
"Musicians seem to be very generally lauded."
"Music teachers seem to have a good social position and earn money easily."
"I probably like music very much."
"I am sure I like music very much."
"I shall try music teaching and see if I can make it pay."

HOW THE BOY BEGAN.

The consequence was that the boy took a few pupils, or shall we call them victims? He had a natural gift for teaching which might have been applied to any phase of educational work. Soon the pupils commenced to run away with him. He found that he would have to study more, very much more, himself in order to keep up with his pupils. Accordingly he secured the services of celebrated teachers in his own city and later went abroad to learn from distinguished masters in the Old World. He loved music and made many friends among the great musicians of the day. He was very successful in teaching largely because of his natural gifts in administration, etc.

In all this time there had been no really intelligent examination of that boy's real fitness for music. No one had ever attempted to find out whether he had real talent—that is, the great musical ability which would make him an outstanding figure in the musical world.

The boy grew older and began to think. He had had what might be called a very fine musical training. Finer perhaps because he had dug it out himself and paid for it with money he had earned. He found that he could write music that people liked well enough to purchase in large quantities. He directed several choirs, played the organ in prominent churches, gave successful lecture recitals and produced pupils who in

turn became successful teachers. One might say that this case was certainly not one of mistaken or ill-chosen vocation. However, a good income and other evidences of material success do not always indicate that the individual has found that phase of work at which he could achieve the greatest triumphs.

The boy we are discussing found that he could write. Naturally, he at first wrote on musical subjects, as he knew more about music than anything else. Soon he found that his writing attracted more attention than all his musical attainments. His gift was obviously with the pen. He was not naturally a musician. His bent was writing. This discovery came as a surprise. Then he saw that others who were genuinely gifted in music could produce certain kinds of musical work in much shorter time and with far less effort. Most every one has musical gifts to a degree. Very few have them to a pronounced degree. Properly speaking, those who have musical talent of the most pronounced kind are the only ones who should really be encouraged to become professional musicians. Many very fine teachers have not had unusual musical gifts. In fact, some of the finest musical instructors have, through a peculiar balance of business ability, personality, common sense, general breadth and pedagogical fitness, eclipsed musicians with real genius for the art. Fortunately for the individual we have been discussing, he was enabled to utilize his comprehensive musical training, teaching experience and natural talent for making words do his bidding by becoming the editor of a famous musical paper. Possibly an early discovery of his ability to write might have resulted in a wholly different career.

The most perplexing question for the teacher and the student alike is, "How can the musical talent of an individual be discovered or determined?" Du Maurier was a man past middle life when it was revealed that he was more skillful with his pen than with his crayon. A similar transfer is much less likely to occur in music because music requires a long, special technical training. It is very necessary, then, that musical talent be discovered as early in life as possible. The great difficulty is how to discover it. Many celebrated teachers have in the past pronounced applicants quite without talent and then lived to see these rejected students become masters. If experts have so much trouble in finding out whether a student has talent, how may we hope to get success from other sources?

In music we have three fairly well-defined divisions of activity in any one of which a musician may succeed without winning laurels in one of the other branches. These are:

- I. The creative branch.
- II. The interpretative branch.
- III. The pedagogical branch.

The student should first of all consider what part of musical work is most to his liking and then try to determine whether his talent for that part is manifest. The degree of talent is something which can only be determined after the student has made a fair start. Then his degree of progress should be compared with the best models. Because pretty Pansy Perkins sings "ever so much better" than old Miss Jones, who has held the soprano position in the Simkinsville M. E. Church for forty years does not decide the degree of Pansy's accomplishment or talent. In justice to her she should be compared to Patti, Melba or Sembrich as they might have sung at a similar age. The comparing, moreover, should be done by some expert disinterested listener who is too conscientious to base his judgment upon hearing one or more songs. In any event, no standard can be too high.

THE REAL TEST.

Evidence of work accomplished is perhaps the best method of determining whether or not the student's talent and his industry are sufficient to warrant success. In this the quality of the work is the one great consideration. One might play a simple *Song without Words* by Mendelssohn in a manner that would reveal far more musical talent than a much bungled *Rhapsody* of Liszt. It is impossible for any expert, no matter how experienced, to render a competent opinion in matters of this kind without hearing the student in person and then pondering over the matter for several days. A personal audition is absolutely necessary, except in the case of musical theory. It is next to impossible to diagnose musical talent through correspondence any more than the best physician could diagnose a disease by reading some of the suspicions of the sufferer.

THE ETUDE

IF?

If after a year or so of earnest musical work you find:

1. That your sense of hearing is remarkably good and that it is capable of development so that you can immediately identify chords and intervals the moment you hear them. (Not necessarily from the standpoint of absolute pitch.)

2. That you find music the uppermost thought in your mind, day and night, that all your hopes, wishes, ambitions center in music, that it is the greatest thing in your life, the keenest of all your joys.

3. That your progress in your art compares with that made by great masters of whom you have read, who worked at an age corresponding to yours.

4. That you find yourself continually reaching out for new and better ways of securing results.

5. That candid and experienced critics find real interest in your work—then you may be somewhere near determining for yourself whether you have that wonderful thing known as real musical talent.

There are students who imagine that a catalogue of music they have played to their own satisfaction should indicate talent. It is, indeed, the custom of these good people to send lists of pieces they have studied to noted musicians and hope for some appraisal of their talent. None but a charlatan would advise them by means of such a representation, as only by hearing the individual play can one reach any honest conclusion. Therefore, do not write to musicians who cannot hear you and expect an estimate of your musical talent. To do so is to waste your time and be duped in the bargain.

LEADING THE PUPIL TO SEE THE BEAUTY OF IT ALL.

BY EMMELINE S. BEATTY.

COULD you imagine a great artist taking a class of young painters through the Louvre and pointing out the chemical nature of the pigments of Rubens, the texture of the canvas of Rembrandt, or the picture frames of Van Dyke and at the same time forgetting to say anything about the beauty of the great masterpieces of the brush?

The pupil looks to music for the beauty of it. If the teacher can reveal the exquisite manner in which a musical principle is developed he will excite the latent artistic enthusiasm of the child. The desire to "see the wheels go round" is primitive. Children want to "know how." Cheat them out of this and they will resent it by lack of interest.

The diatonic scale taught as one of the initial necessities for good playing, is a most uninteresting study to the beginner. Why? Because he does not yet understand that to know the vital rule governing all major scales, and the vital rule governing all minor scales means the power to build for himself the sequence of scales without further aid. Where the average teacher makes a mistake is in teaching the scales by arbitrary rules of practice without bringing to the vision of the student the beauty of building upon established rules which will not lead him astray. Why not equip the student and start him on his own voyage of discovery?

Chords are built on the most solid foundations, and the student entering the field of counterpoint, harmony and composition, finds the science of chords to be the fundamental of all composition. The common-chord (triad), of any key is composed of the key-note, its third and its fifth. It adds no harmony to play the upper tonic (the eighth degree of the scale) in combination, but a sense of completion—of having reached a resting place, is the result. Hence most compositions end with the eighth uppermost. Many composers end with the third uppermost, and the tonic in the bass (rarely the fifth uppermost inclosing) and the truly musical soul welcomes this pleasing variation. But the ending is always on the common chord. Each note of the scale, having its own part to perform, is named accordingly. The seventh from the tonic, for example, in major or minor progression is known as "the leading tone." To stop on the seventh in playing the scale gives a sense of incompleteness and we are conscious of a lack of fullness. We naturally crave the assistance of the eighth to give us rest. The "leading tone," therefore, is so called because it strains upward, leading into the tonic. What a subtle ring of a restful, joyous confidence in Browning's words "tis we musicians know."

DIAGNOSING THE TALENTS OF THE NEW PUPIL.

BY HUGH A. KELSO.

MUSICAL talent is, after all, a high manifestation of the ability to hear musical sounds, supplemented by the ability to feel and the ability to see.

Feeling is represented in two ways:

First. Through the emotions.

Second. Through the kinæsthetic or the sense of muscular effort.

By exercising the hearing, seeing and feeling faculties, the structure of the brain cells may be so modified as to increase their capabilities. Thus talent may be extended.

It is the business of the teacher to know the pupil; to understand the internal workings of his mind; his process of remembering; the condition of his will—whether it is healthy, unhealthy, explosive, obstructed or perverse; his type of decision—whether it is rational, emotional, premature or effort type; his physical condition—whether his muscles are lymphatic or irritable.

This knowledge enables the teacher to know what to give, when to give it, and how to give it, to the best advantage of the pupil. It may be obtained as follows:

VISUAL TESTS.

Visual mental images may be tested by requiring the pupil to describe as minutely as possible the shape and contents of a room recently seen; or of clothing, color of eyes and hair of a person recently seen; or of a figured design of a cover of a book or magazine. After which apply the visual tests to a musical phrase. Require the student, after one look, to write on ruled music paper the signature, the notes, the rests and marks of expression—all details which are left as mental images. For beginners who do not understand musical notation, easy examples must be used. A student who knows how to use his eyes will do wonders with one look at the music, while a second and even a third look is necessary for some not so highly developed to see consciously.

AURAL TESTS.

Aural images may be tested by requiring the pupil to name without looking at the keyboard, the various notes within the compass of two octaves sounded indiscriminately by the teacher. Begin with various tones of the scale of C major, then follow with more complicated skips. After the faculty of naming the given tones correctly has been acquired the pupil should sing, hum or whistle the notes named by the teacher.

KINÆSTHETIC OR TACTILE TESTS.

Kinæsthetic images involve a consciousness of joint sensations which arise from surfaces such as those of articular cartilage, tendons, ligaments, and the skin around the joints. They are mental copies of the feelings arising from the various positions in which these are squeezed; they enable the pianist to measure the distance, the hand, arm, wrist and fingers' move. Here is my definition of technic, one which I have used for the past fifteen years and have never seen it in print, namely: *Technic is the ability to register kinæsthetic mental pictures.*

TESTS.

There are two sets of kinæsthetic sensations which should be cultivated by two ways of practice. First, with closed eyes, play one note with the thumb, then with the fifth finger reached out towards the note to be played, slide the thumb on the surface of the keys an octave or two until the fifth finger is over its key; then slide the fifth finger when the thumb is to play; by this means the sensations arising from the thumb and fifth finger sliding on the keys will be added to the mental cue, which regulates the distance the hand moves. The second way depends entirely upon joint sense. With closed eyes play the thumb and fifth finger alternately with a bounding movement on each key; employ any skip from one to three octaves.

The attention of the mind must first be directed to the visual image of the distance on the keyboard, then to the joint sensations, which measure the exact distance.

By these experiments the teacher may measure the talent of the pupil, and through this knowledge accomplish better results than is done by haphazard work.

AN INTERESTING ASPECT OF THE ROMANCES OF FREDERIC CHOPIN.

BY BEULAH WINTON SICKLES.

MUCH has been said about Chopin's love affairs, but the truth is he was never really in love in his life. He had many infatuations but preferred his dreams and ideals of the beautiful ladies, who pleased his fancy, to the reality. The first woman of any note to attract his attention was Constantia Gladowska, whom he met when she was studying singing at the Warsaw Conservatoire. She was a sweet and pretty girl, but Chopin, while seeing her every day and easily able to secure an introduction, preferred to embody her in his music and to write of his passion for her in romantic fashion—"He will fly! No! To fly will be to die among strangers in a foreign land." At last he decides to die at home and have his friends carry Constantia the message—"Even after death my ashes shall be strewn beneath thy feet." It is a well established fact Constantia gave Chopin a ring, but this was probably given to help the bashful lover a little. It failed to accomplish its intent for Chopin could not be allured from his dreams, and, during the Revolution he wrote of Constantia—"What happened to her? Poverty stricken! Perhaps in the hands of the Muscovite soldiers! Ah, my life! Here I am, alone, come to me, I will wipe away your tears, will heal your wounds of the present by recalling the past;" as for Constantia, she was neither murdered nor strangled by the Muscovites and the following year she married a more practical lover, a Warsaw merchant.

Marie (sister of Count Wadzinski, of the Polish colony in Paris) next won Chopin's heart, but he was content to dedicate a few waltzes to her and to allow her image to inspire his improvisations. The last one is George Sand, that strange attachment between two people of such different natures and characters. George Sand was neither beautiful nor pleasing in manner, but she possessed traits of character which were wholly lacking in Chopin—strength of will and decisiveness. Moreover, she was his senior, and her affection for Chopin was rather that of a mother than that of a woman for her lover. It may have begun, on her part, with an impulse of conquest, but it deepened into a close relation of comradeship and pity for the poor goods.

MANDOLINS AND CAMELIAS.

The visit to the island of Majorca has generally been spoken of as a sort of honeymoon spent by the sighing lovers, amid the music of guitars and mandolins and the perfume of sweet scented flowers. In truth, George Sand took her son and daughter to Majorca, hoping the warm climate would cure her son of rheumatism. About the same time Chopin's physicians ordered him to winter in the South to arrest his growing chest trouble. The journeys were combined to allay the lonesomeness of traveling among strangers. To George Sand, Chopin was a companion, an adult with whom she could converse; to Chopin, George Sand was a sort of parent and guardian. This supposed flight of tender love was probably preceded by as much foresight on George Sand's part for Chopin's baggage as for the trunks of herself and children.

The hotel where Chopin stayed became a place of horror to him (used as he was to every luxury), and the landlord finally turned him out when he could stand Chopin's complainings no longer. George Sand took him in, cared for and nursed him, but even she gradually grew tired of him on account of his variable temper and unreasonableness, caused by sickness. When Chopin interfered with the marriage of her daughter, she tried to pour oil on the troubled waters and was rewarded with the first bitter words Chopin had ever spoken to her; she accordingly seized the opportunity to end a friendship which had become distasteful to her.

Chopin had by this time become so dependent upon her, that deprived of her sustaining presence he gradually grew worse, the affair, undoubtedly hastening his death.

Some say Chopin never forgave her but on his dying bed he said, "she promised I should die in no arms but hers." She did come to see Chopin while he was dying but was excluded by his jealous pupil, Gutmann, who held the master while he drew his last breath.



The Art of Transposing

By FREDERICK CORDER

Professor of Composition at the Royal Academy of Music, London

THE subject of transposing, upon which I have been invited to write, is not one I should have chosen of my own accord, for it will lay bare all my reader's weak places. I am often asked: "How can I learn to transpose a song?" to which query I always reply with another: "Are you a good sight-reader?"

The answer is always: "Not very." Few have the honesty to own that they—that is 90 per cent. of amateurs and 50 per cent. of professionals—are wretchedly bad readers. But my retort is obvious: "If you can hardly read a thing as it is written, how can you possibly be able to read it as it is *not* written?" Whereupon my questioner goes away discomfited and humiliated.

HELP IN SIGHT READING.

Now I do not like humiliating people; it is my business to try and improve them; let us see if we cannot help them a bit in spite of all. To do that we must be sure that we understand the conditions of the problem. Firstly, why is sight-reading so difficult and why do we master it so ill? The reason is that the signs we use to represent sounds are all variable in their meaning and every one depends upon some other for its interpretation. Just as you can only tell whether the word "read" is to be pronounced "reed" or "red" by the context, so in music the simple succession of notes:



may take nine different forms according to whether either of the notes is sharp, flat or natural. The eye easily learns to associate these notes with the white keys of the piano, but it resents looking at the sign for A and having to play the note next to the right or left of it. Still, the artifice of "key-signature" enables us, after much toil, to surmount this difficulty, only to present us with another. The inadequacy of the signature to a minor key necessitates the frequent use of accidentals, and here the eye is baffled perpetually. In reading such a phrase as



the G♯ at the end of the bar is certain to be played G♭ unless we listen to the notes as well as look at them. In the case of a double sharp or double flat the difficulty of retaining the alteration is still greater. Yet, again, constant practice enables some of us to learn to read even in the extremest minor keys. But how much more difficult is it when *all* the notes of a piece are thus shifted one step to the right or left! We have all

along been effecting *partial transposition* in reading; we now transpose everything and *doubly transpose* all the flats and sharps. The notes hardly appeal to the eye at all and we are baffled again.

Let us see now how people have endeavored to solve this problem. There are three classes who may require to do so; those who copy music, those who sing it and those who perform it. The first two are easily disposed of; the copyist *must* have some knowledge of elementary harmony, without which he cannot even transpose a song from the key of E to that of E flat. The singer is positively at an advantage when possessing no sense of pitch: it is as easy to sing in one key as in another. Indeed it is only to pander to the weakness of the singer that the instrumentalist ever needs to transpose at all. Next, instrumentalists are of two kinds; orchestral instrument players and pianists, or organists. The former who seldom need to transpose are always taught the art and learn it very badly, the latter, who frequently require to do it, are never taught and seldom acquire it at all.

HOW TO GO ABOUT IT.

Now there is a right way and a wrong way of doing everything and if you trust to instinct experience shows that you are nearly certain to choose the wrong way. The French have a most elaborate method of teaching reading and transposition based up a mis-use of the various musical clefs and starting from the following fallacy.



If this blank stave be shown to any persons who have learnt a little about music and they are asked the name of the top line, say, they will answer F. Of course the person who has learnt a little more about music will see that the answer should be "It is impossible to tell." The French method is to regard the five lines as representing the notes from Treble E to Treble F and all other staves, as arbitrary alterations of this. This is both unscientific and mischievous. Musical notation can only be properly learnt on the basis of a Great Stave working up and down from middle C. The French do indeed teach transposition by means of clefs, but it is a laborious process, the results of which are very vague, for while knowledge of the clefs familiarizes the eye with various sets of note-names it leaves the matter of sharp, flat and natural as hazy as ever. To transpose, say, from G to F by imagining yourself to be employing the Tenor clef instead of the Treble involves remembering that the semitones are now differently placed and that the music is an octave higher than it appears to be. But a far more fatal objection than even this is that the two hands of the piano, already in two different clefs, are transposing differently, for to make the Bass a note lower we should have to employ the Alto clef. This is quite impossible and as a matter of fact I find that pianists who profess to transpose by imaginary substitution of clefs do not really do so for both hands, but they transpose the treble and make a guess at the bass. The method is therefore faulty and of very little use.

A LESSON FROM THE BLIND.

If you are ever so fortunate as to know a blind musician you will learn many things you did not know before and among them the true and only way of transposing. This is *by ear*. Do you ever play by ear? I don't mean drumming over a piece till your fingers can play it automatically, but do you ever play anything that you have only heard and not seen? I dare say not, but if you have you will find not the slightest difficulty in playing it in any key whatever. Clearly then the eye is of no assistance in transposing and the blind man is better off than the person with sight. And—when you have learnt to read, *not before that time*—the sooner you learn to dispense with the use of your eyes in music the better for you. Try now a simple experiment. If you care for music at all there must be some tune—*Old Folks at Home*, *Yankee Doodle*, what you will—that you can sing by heart. Play it, first in the key of C, then in G then in D, and so on until you have gone the round of the twelve keys. Do this with all the tunes you know, it will not take long. During this experiment you will make the discovery that the more you listen the more easily you will get the tune right in the extreme keys. It will be a help, too, to preface each new version of the tune by just running over the scale of the fresh key. Where you have succeeded in thus transposing a few tunes *by ear* you may try to do some *reading them at the same time*. Get a book of airs for the violin or cornet or songs that have been written without accompaniment and now try a different experiment. To transpose these into keys a fourth or a fifth away is a thing you would never need to do and it is excessively difficult. But, encouraged by your previous practice, you will now find it perfectly possible to play these in any key from a semitone to a major third higher or lower and this is all you would ever want. It will be found that so long as you regard the printed notes as merely rough indications of the distance between notes you will be able to play correctly, *provided always you retain in your mind the scale of the new key*. Just so long as your mind is governed by the ear you will find little difficulty. Relax that attention and let the eye assume control—you will play wrong notes immediately.

Only when this much is achieved may you dare to approach the real object of your striving, the transposition of a song accompaniment. If you are one of those people who never really read or hear the bass



NEW BUILDING OF THE ROYAL ACADEMY OF MUSIC, LONDON.

THE ETUDE

HOW THE MUSIC TEACHER MAY KEEP IN
HEALTH.

BY ANNE GUILBERT MAHON.

of music, but allow the left hand to make shots at it, you may pass over this article; I cannot pretend to help you. But if you really can read the bass clef as well as the treble then we may venture on our next step.

For this a book of hymns written in four-part score is the best. Take a few hymns that you know and try transposing them the whole round of the keys, as we did with just tunes. This had better be done without any reference to the copy, except at first; you had better get the whole thing by heart. When you can achieve this proceed to repeat our second experiment; that is, play the hymn a note or so higher or lower with the copy before you. The moment the eye tries to read both treble and bass the additional labor of transposing becomes too much and you will make mistakes. Whenever this occurs shut your eyes and think of the scale of the key you are trying to play in. If this is too much mental effort stop and play that scale (just one octave of it, quickly). All this will coax your ear to do its duty and take charge of the whole affair. And now you will be able to understand how it is that blind people do so well with their music.

THE REAL DIFFICULTY.

When we have succeeded thus far it will not be found a very difficult step to play the accompaniment to a simple song. The whole thing depends upon keeping in mind the new key we are playing in.

But where this changes!

Here is the real hard thing in transposition. The original was in G, let us say, and modulates to B minor or D major. Your transposed version is in F and how are you going to tell what key it modulates to? To tell you the truth I don't think you will ever be able to spare brain enough for this until you are a much better musician than you are, but at least your ear will help you to the following extent.

The actual harmonies employed in song-accompaniments are not very numerous nor difficult to grasp. If you will teach yourself to play a few successions of chords like the following:



and, having committed the sound of them to memory, if you will play them in all the twelve keys, you will be prepared to encounter them in a song. And still more forcibly will it be brought home to you that so long as you memorize the sound of what you are wanting to play you will succeed, but if you allow the eye to control the matter chaos results.

ALL MAY TRANPOSE.

I believe there is nothing in all that I have here described which is beyond the powers of the humblest amateur; I have known a good many to learn the art of transposing thoroughly by just these methods and the only requirement is that they shall care to take the trouble. For I must remind you that the reason why the musician rather looks down upon the amateur is that the former does not grudge trouble for the art in which he is interested and the latter does. The true amateur is one who wants to achieve results without labor. Don't be a true amateur, I beg of you. If you were to take half the trouble about your music that you do about golf or base ball or chiffons you would become a real musician. I can assure you it is good enough.

THE manager of a big American railroad recently had occasion to send a gang of men out into desolate, swampy country to accomplish some construction work under conditions in which they would be exposed to malaria. A generation ago the men would have been sent with no special provision other than a stock of quinine, or some such medicine, and the delay, to say nothing of the misery, caused by sickness among them would have been regarded as the inevitable result of "conditions." The modern manager, however, "thought different." He sent a doctor along with the men not merely to cure any sickness that came, but to prevent any sickness from coming, with the result that not a single man fell ill. On the contrary, many of the men came back in better health than they went out. In consequence of these measures the work was accomplished without suffering, in less time, and with greater efficiency than anybody expected, and the extra expense of having a doctor in attendance was overwhelmingly justified.

The moral for the music teacher in this little incident is obvious. The conditions, of course, are not quite the same—the teacher does not have to give lessons in the middle of a swamp—but all teaching involves more or less nerve strain, loss of vitality and magnetism, and this means a corresponding loss of efficiency in one's work. This loss of efficiency can be avoided by carefully studying the conditions under which the work is to be done, and taking proper steps to recuperate from the effects of an expenditure of energy. This is all the more necessary because the steps to be taken are simple ones, involving little effort.

In the first place, teaching (at least, teaching piano and organ) is a sedentary occupation, and to counteract the effects of nervous strain and sedentary employment, exercise in the fresh air is necessary. With the exception of walking, it is often hard for teachers to obtain the necessary exercise. These teachers should make a practice of standing whenever they can, in order to counteract the bad effects of sitting too much. Very often one can teach standing as well as sitting, and it is wise to alternate these positions as much as possible.

DEMAND GOOD VENTILATION.

There should be good ventilation in the studio, so that there is a current of fresh air in the room at all times, for nothing tires one out so completely as breathing stale, vitiated air, especially when one is expending nervous force in teaching. Between lesson periods the windows should be opened and the room given a thorough airing. The teacher may derive great benefit at such times by going through a series of deep breathing exercises, standing in an erect position before the open window, inhaling slowly and deeply through the nose, holding the breath for a second or two, and then exhaling very slowly and evenly through the nose or through the slightly parted lips.

If possible, the teacher should also go through a few exercises to counteract the effect of too much sitting. These exercises will take but a few moments yet be truly marvelous in their effects as to refreshment and invigoration at the time and permanent benefit to the health and carriage of the body. Here are a few simple ones which can be practiced to advantage:

Standing in erect position, heels close together, toes pointing out, with arms down at the sides; swing the arms forward and up, keeping them straight and parallel, until they reach high over the head. Stretch as high as you can for a moment, then bring arms down and backward, describing a circle. This is one of the arm circumduction exercises and is a splendid one for the whole body, strengthening all the muscles and stretching and invigorating the organs which have become cramped by sitting.

Standing erect, with hands resting on hips, or clasped at the back of the neck, bend the body forward and backward (being careful to bend back only a little and to do it slowly, making the movement really a raising of the chest, carrying the head back with it). Bend the body first to one side, then to the other; then twist it slowly from center first to right, then to left. In these trunk exercises the knees should be kept rigid and the movement come from the hips alone. These exercises strengthen weak waist muscles and benefit all the internal organs, as well as giving suppleness and poise to the body.

To counteract round shoulders caused by too much

bending forward supervising pupils' efforts, there is the exercise called "The Swimming Movement." This consists in placing the hands on the chest, palms facing outward, elbows pointing straight out on a level from the shoulders, then flinging the arms outward to describe a circle as in swimming.

There are many excellent books and pamphlets to be procured at trifling cost which contain valuable directions for the various kinds of exercises. It will pay the teacher to procure a good one and then select and practice those exercises which are especially needed in his own case.

The teacher should also try to get as much exercise as possible in the open air each day. Even those who are confined all day in the studio can take a brisk walk morning and evening, practicing deep breathing, bicycling and others can be enjoyed during leisure hours or at the end of the day's work, this will be so much the better. Even a half hour's ride in an open trolley car will give one plenty of fresh air to breathe but, of course, it must be an open trolley, for the obtaining of the fresh air is the object to be sought.

TEACHER WHO GOES FROM HOUSE TO HOUSE.

Those teachers who go from house to house giving lessons must take special care that on stormy days they do not contract colds or more serious illness by sitting in damp garments. Provision for the rainy days should be made by wearing high storm boots and substantial raincoats which envelop one from head to foot. Thus protected, the inside garments stand little chance of a wetting, and the raincoat and rubbers can be dried before the kitchen fire while the lesson is in progress. This may seem a trifle, but sometimes very serious consequences ensue from neglect in this respect. One teacher attributed a severe attack of pneumonia to being out one day without rubbers or sufficient protection against the storm and having to sit for several hours in wet clothing until she was chilled to the bone. On reaching home she was taken with a hard chill and the attack of pneumonia followed, entailing disastrous results in the way of lost lessons, expenses of illness and in leaving her weak and impaired in health for many months.

The teacher needs plenty of healthful recreation and diversion. One who teaches all day should, if possible, devote the evening to absolute recreation, doing as inclination dictates and putting aside all thought of work and duty. Reading an entertaining book in which one can lose oneself completely, attending a really good play or concert, are wonderfully in their effects in changing one's outlook and making a gray, monotonous world of routine one of brightness and happiness. Nothing is more beneficial to nerve strain than pleasant wholesome diversion, which takes one out of oneself and makes one forget the trials, perplexities and hardships of one's lot, though of course such diversion should not involve late hours, or the partaking of rich or indigestible food.

Spent energies, tired nerves, need rest and plenty of it. The teacher should obtain at least eight hours of good, wholesome, refreshing sleep, in a comfortable, well ventilated room every night. When it is possible to do so, on Sundays and holidays, extra rest may be taken to recuperate wornout energies. Even short rests and brief vacations will do wonders toward making the teacher feel like a new creature, ready and enthusiastic for work, each day as it comes with its varied duties and pleasures.

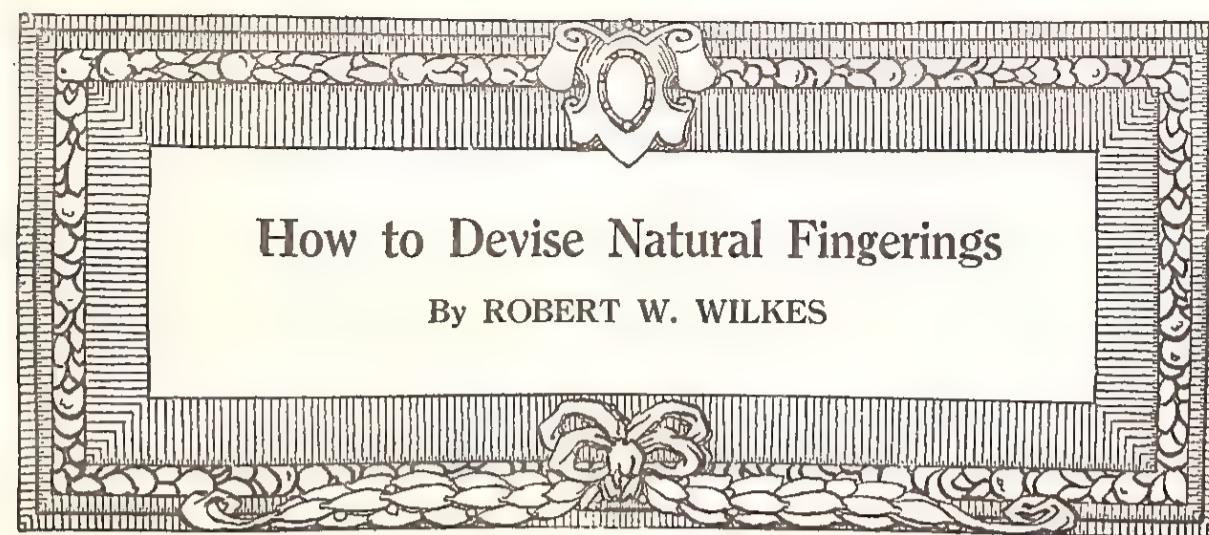
Regularity in living is an essential for conserving one's health. Plenty of good, plain, nourishing food with an abundance of fresh fruits and vegetables is necessary. The daily bath and rubdown for stimulating and improving the circulation is also essential. All these things the teacher must look to if he would keep in proper condition to do good work and to enjoy life. It is not a small matter. It is one of the greatest importance.

See to it that you keep up your health, teachers!

It is not the professors of languages, but rather the nations themselves which determine the character of the languages they evolve. Moreover, these languages are constantly in a state of change. In similar manner, it is not the professors of tones who have erected the music of to-day but rather it is they who have merely fixed and established what the universal feeling of all people—the spirit of the muse—has recognized HANSICK.

How to Devise Natural Fingerings

By ROBERT W. WILKES

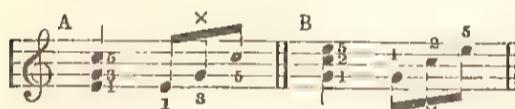


THE principles underlying the different fingerings used in piano music merit much more attention than they oftentimes receive, for upon the choice of a good or a poor fingering depends to a great extent the general effect of the passages that are played. It has repeatedly been the experience of the writer that when a poor fingering is used wrong notes are played, or that the tempo is too slow, or that wrong accents are given, or that the expression or tone quality suffers. But the slightest change in the fingering often effects a great improvement.

In the present article some of the principles underlying the different fingerings will be given and a practical application of these principles will be drawn from some of the most popular teaching pieces.

THE NATURAL SPAN OF THE FINGERS.

One of the most elementary rules is that, under ordinary conditions, the hand and the fingers should be placed as nearly as possible in a natural, easy position. For instance, as a general rule a pupil should not be allowed to use this fingering:

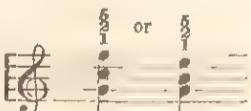


Very often a pupil will carelessly use a fingering similar to these and make no mistake in the notes. But after practicing the passage for one or two weeks it will usually be found that a change in the notes has taken place, due to an unconscious return of the fingers to a more natural position. Thus in case A the chord will often be changed to



because, if the first and third fingers are put on E and G, the fifth finger will naturally play B; or if the first finger is put on E and the fifth finger on C, the third finger will naturally take A.

In case B, in like manner, the chord will often be changed to



These cases, of course, depend upon the fact that, owing to the conformation and structure of the hand, it is easier to extend the thumb than any other finger.

Similarly it is not advisable to allow a pupil to finger thus:



These arpeggios would tend to become:



In these cases even if an actual change of notes is not distinctly made, it will very often happen that the finger used incorrectly will strike two keys at once, playing both the note that is written and the note that it would naturally take.

Of course the rule will admit of exceptions; for instance, in the following example:



The third finger on E would ordinarily be incorrect, but would here be preferable, so that the fourth finger may be available for the F.

But this elementary rule will not detain us any longer, and we will now pass on to further problems.

THE FOURTH AND FIFTH FINGERS IN COMBINATION.

Every pianist is familiar with the fact that decidedly the weakest combination of fingers is the fourth and fifth. Now, although it is very often desirable to use freely this weak combination in exercises, in order that these fingers may more nearly approach the strength and dexterity of the other fingers, still this combination should be avoided as much as possible in pieces.

For example, in the first measure of the popular first-grade piece, *The Merry Bobolink*, by Krogmann, we find the following:



It will be observed that the weak combination of fourth and fifth fingers is used on G, A, G. It would become easier for the pupil if the passage were marked first finger on E, in which case the weak combination would not be used at all.

Similarly in the popular *Hunting Song* by Gurlitt, Op. 101, No. 19, page 2, the fingering in the following passage,



would be improved if the E flat were taken with the second finger. In fact, all through the second page of this piece the weak combination of the fourth and fifth fingers is, in the opinion of the writer, used entirely unnecessarily.

It is really surprising how often the weak combination is used without justification.

For instance, in *Dorothy*, by Seymour Smith, fourth measure, we find:



I think the following fingering would be preferable for more than one reason.



In *Les Sylphes*, by Backmann, at the beginning of the second theme the fingering in parenthesis would, I believe, greatly facilitate the passage.



Such examples as these are common both in edited and in unedited pieces, and seem to indicate that the fingering of the editor or composer is often done carelessly or with a lack of appreciation of the underlying principles.

PRACTICAL PRACTICE POINTERS.

BY GEORGE HAHN.

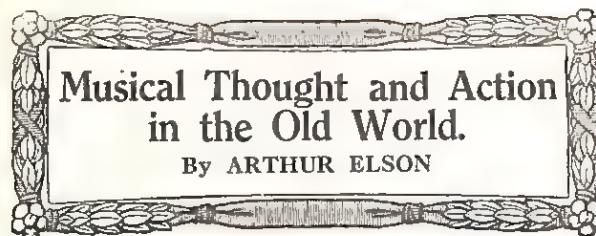
"PRACTICE Makes Perfect," what damage has this ancient and venerated saw done to music students. Practice of the right kind undoubtedly does make perfect but practice without a common sense system, logical planning, or recognition of the rules that make for progress, will inevitably lead to disappointment. Hurry through a few Mozart Sonatas, "just to get an idea of them," scramble through a Liszt Rhapsody "just to see what it is like," play your scales and arpeggios to put in time and not with the definite purpose of real technical accomplishment and your practice will make a perfect failure of you. The chief difficulty of the student is that of getting fixed in his mind just what is genuine practice and what is not.

Genuine practice for progress consists in meeting an obstacle—hunting for one, if necessary—and working with it until it is conquered. The obstacle may be an entire piece or merely one or two measures. Nothing improves technique at the keyboard quicker than forcing the fingers to do work they never did before, to solve a new problem by keeping at it until every vestige of difficulty disappears.

Five hours of playing pieces that you can play easily does not help you as much as one hour spent with one or two knotty keyboard problems.

The truth of the foregoing easily can be illustrated in a way to impress boys and girls, as well as their elders and teachers. Suppose, in ordinary school work, scholars did not press forward to study new lessons every day, but continually harped on those they already had learned. Such a course would stifle progress, though undoubtedly what little was learned would "stick." It is "tackling" and mastering new lessons every day that makes for progress.

Some students practice nothing more than what is indicated by their teachers. Their progress will be more or less satisfactory, but they certainly will not progress as swiftly as the person who is not averse to doing a little more than he is required to do. Of course, where the student does not possess the inherent ability to tackle more than his teacher demands, where all he can do is to master the work required of him, it would be folly to attempt more. But most of those having average ability can speed up their progress by developing the initiative to look for problems requiring just a little more skill than they possess and acquiring sufficient industry to tackle them.



Musical Thought and Action in the Old World.

By ARTHUR ELSON

THE REVIVAL OF A FAMOUS DANCE.

In the *S. I. M. Revue*, Julien Ecorcheville gives some interesting researches concerning the Furlane, or Furlana. Mascagni and Ponchielli wrote furlanas which he quotes, that of the latter being in "La Gioconda." He might also have added that Wolf-Ferrari included this little-known dance in his "Donne Curiose." As those who attack the tango have been upholding the furlana as a substitute, there has been a sudden accession of interest in the latter; but investigation brings comparatively little information. The district between Venice and the Tyrol was in ancient times called Forum Juliani. This was corrupted into Frioul, and also changed less violently to Furlana, by which name the dance is now known.

The first assumption claimed that the Furlana was an old dance of the nobles in the doge's palace, and that the people had kept the dance in popularity until the present. A very little inquiry, however, showed that the people had not kept up any such dance. In every case the authorities found themselves hunting up an obsolete dance, no more in use than the Passacaglia or the Pavane. Thus the historian Ostermann wrote in 1894 that "Formerly the people danced the Furlana, the Sticca, the Sonferrina, the Ziguzaine or Styrienne, the Sclave," and so on. When the revived Furlana is presented, some places call it the Sclave, others the Styrienne, and so on. It is danced in couples, with little hops, promenades, turns and motions of the hands. The present Furlana was therefore recently adopted by the Italians as being fairly like other Frioul dances.

The old Forlane was introduced at the court of Louis XIV, and was known in France through the 18th century. As early as 1609, J. B. Duval mentions Gaillards, Passeo Puezzi, Allemandes and other dances, all given in a "Bal a la Furlane," which means that they were danced in the Frioul manner. A letter from Venice in 1683, however, rates the Forlane as a definite dance itself. It was done by one or two couples, who "turned in a circle while jumping and moving their feet with a marvelous speed and lightness, the dancers sometimes approaching each other and turning always in a certain way with arms interlocked and held above their head." Later, Feuillet gave a full description of the steps and music of the Forlane. The latter, as illustrated by Campra, Couperin, Rameau and others, was a fairly lively 6/8 melody, with the first two beats of the measure often given to one note, and the note on the fourth beat prolonged by a dot, making the next note come on the last half of the fifth beat. Thus the Forlane as a dance, both steps and music, was really developed in France, while the Italians merely continued to dance "in the Forlane manner," which merely meant "in the native manner." The Italian Furlana of to-day is really taken from the French Forlane.

INTERESTING ABORIGINAL MUSIC.

In the *Quarterly of the Musical Society*, Charles S. Myers writes on Sarawak music, the Sarawaks being natives of Borneo. Of their musical instruments, the most important is the keluri, or set of six bamboo pipes let into a gourd. The approximate pitches of these are C, B_b, G, F, E and C, the lowest being mostly used as a drone bass. This instrument is used to accompany songs or dances, and during courtship it is used by the amorous native swains for serenades and other such purposes. There is also a two-stringed guitar, with a shovel-shaped body. This, too, plays its part at the dances. A bamboo harp and a nose flute are both used for solo work, and sometimes replace the keluri in its amatory purposes. Gongs and drums, so often found among savages, are here used for ceremonial purposes, or as a means of intercommunication; while they are often combined into primitive orchestras. Mr. Myers worked chiefly to record songs; but some keluri tunes given to him by Prof. Harrison Smith (of the Mass. Inst. of Tech.) proved rhythmic and effective. The dancers, moving about singly in their war coats and headgear, brandish their spears or shields or parangs (short swords), and occasionally supplement the music by loud shouts.

The songs, of which a number were given, seem fully as advanced as our own Indian music. The words cover the subjects of war, love, healing the sick, current or past events and various desires. Thus in one the Sebops ask white help against a hostile tribe. A lullaby, in which "The topmost branches of the bayou tree are swaying," seems poetic enough. Of much interest also is the healing song, in which the Dayang (Medicine Man) describes the return of a soul from the hill overlooking Malo, the river of death. If the soul, looking back from this hill, sees its possessions coming after it, then it first realizes that death is upon it. The Dayang, by singing, sends his soul after the other, and brings it back before it has gone too far to return. The imaginary scenes on this trip are described with much detail. Of the love-songs, one says, "My love for you is like having money in the hand," or, practically, "I am rich in loving you." But the Borneo version is not quite so concise in wording, and the song becomes of fair length.

In the simplest of the songs, the material is based largely on the three upper notes shown in the keluri scale. In this C, B_b, G combination the middle note is held and accented as the most important. The simplest songs do not have a definite cadence according to our notions, but are usually marked by a repetition of this three-note phrase. Nearly all the songs are based on a descending scale, or part of it. Another phrase, however, consisting of the notes F, G, B_b, G, does show some ascending character. Grace notes are often used, and are always above the note which they precede. The more advanced songs seem to have a more definite cadence in the phrase G, F, E, C. One specimen, a war-song, began by ascending with C, D, E, D, C repeated; then the notes D, C, A suggested the usual cadence-phrase. In those songs which have a chorus the cadence effect is still more marked, as the chorus simply repeats the last word on the lower C, with the solo note an octave or fifth above it. The songs abound in varying rhythmic effects. Triplets occur, and rapidly repeated notes, alternating with holding notes after a skip, the latter usually preceded by grace notes. The intervals differ slightly from ours, but are close enough to appeal to us; and the curious flat-seventh effect in a descending pentatonic scale is decidedly interesting.

THE WIT OF "WESTMINSTER BRIDGE."

Dr. A. Eaglefield Hull, who contributes to the *Monthly Musical Record*, writes on various subjects, all the way from explaining Schoenberg's unexplainable *Five Orchestral Pieces* to giving advice for musical lecturers. In treating the latter subject, he rates presence of mind as important, and illustrates with an anecdote. Sir Frederick Bridge, while lecturing once, was much bothered by the actions of a student auditor who kept pulling the string that adjusted certain shutters to keep out the sunlight. Finding that these actions were causing too much disturbance in the audience, the lecturer turned the laugh on the culprit by saying, "There you are, soon to be a Doctor of Music, and yet can't manage a common cord."

THE MONTH'S NOVELTIES.

Tiarko Richépin's opera, *La Marchande d'Allumettes*, is really Andersen's *Little Match-Girl* in disguise. The scene is transferred to the Scottish coast, where the unfortunate heroine, Daisy, is seen resting disconsolately in a public square after being unable to sell her wares. Her little earnings are taken by footpads, and she is left penniless to fall asleep. She dreams that the duchess of a neighboring castle seeks her out as prospective bride for the young heir to the dukedom. The second act, continuing the dream, shows her in the castle, with her noble admirer making love to her. In the last act she awakes on the square again; and even the kindness of the duke's son, who sees in her only an unfortunate stranger, cannot keep her alive. Evidently the French do not like to take their fairy-tales "straight;" and Auhert, too, in his unsuccessful *Blue Forest*, used a plot that had suffered some sad sea changes.

Ippolitov-Ivanov's *Ismeria* won only a moderate success at St. Petersburg. A better fortune awaited Glazounoff's music to the Grand Duke Constantine's drama, *The King of Judea*. Vienna enjoyed *Die Hün melblaue Zeit*, by Oscar Straus, while Hanover applauded Wendland's *Das Ferndenk Ich und Graz*. Mme. Rosegger's *Lithonlei*,

Nikisch's *Daniel in the Lions' Den*, with text by Wolzogen, is called a "burlesque opera." Julius Weismann's *Hexlein*, given at Graz, proved fresh and natural. Dohnanyi is working on *Der Tenor*, while his pantomime *Pierrette's Veil* continues to please. Albert Noelte has finished the three-act *François Villon*. Schilling's *Mona Lisa* will be brought out at Stuttgart. Bossi's mysterium, *Joan of Arc*, wins continued success, while Wolf's *Corregidor* seemed undramatic when recently revived. Arthur Scholze's *Hanna* is on a historical subject, and does not refer to the former master of our Senate. Casper's *Die Tante Schläft*, when given at Vienna by Gregor, caused cries of "Scandalous," "Down with Gregor" and others of the sort. Among orchestral works, a symphony by the Florentine Antonio Scontrino had good themes, an impressive slow movement and a triumphant finale. Spain was represented by J. Lamote de Grignon's *Andalucia* and a scherzo on a Catalonian theme. A concert of Northern music included a striking symphony by Peter Gram, Hakon Börresen's *Thor in Jötunheim* and Carl Nielsen's *Helios* overture. Börresen's *Norman* overture pleased St. Petersburg. *A London Symphony*, Vaughan Williams, was voted unusually good, its effects and suggestion of chimes being some of many excellences. Paris heard Pierre Masson's *Le Manchot*, based on a poem of Leconte de Lisle. The two Delius pieces, *The First Cuckoo Call* and *Summer Night on the River*, continue their triumphant progress through Germany, and the same is true of Van der Pal's *Wieland*.

Chamber music is represented by Dubois' new piano quartet and a piano quintet by Desiré Pâque. In the vocal field Ducasse's *Orpheus* cantata wins the most prominence. Karl Heinrich David's *Roma*, for orchestra, organ and mixed chorus, won attention at Basel. Eisenach rates Wilhelm Rinkens' *Der Tanz* as a work of the most utterly extreme modernism, but one may doubt if Schoenberg's reputation for radicalism is in any great danger. Incidentally, Eisenach will continue to be known chiefly as Bach's birthplace.

THE PASSING OF MME. LILLIAN NORDICA.

The dramatic circumstances under which one of the most noted of American singers, Mme. Lillian Nordica, died has given the matter much newspaper attention. However, many *ETUDE* readers may not have heard of this unfortunate closing of a really great career in American musical history. On Dec. 28th last Mme. Nordica was shipwrecked near the gulf of Paqua while returning from Australia after a successful tour. After the wreck the passengers were landed upon Thursday Island. Thursday Island is a small body of land in the strait which separates the northernmost point of Australia from New Guinea. Exposure and exhaustion resulted in bringing down the famous singer with pneumonia. She recovered sufficiently to plan a return home. At Batavia, (Java) she became so ill that she was taken from the ship and died on the 10th of May. Mme. Nordica was upon a tour of the world.

Mme. Nordica's career was singularly romantic beginning to end. She was born at Farmington, Maine, in 1859. Her father was a farmer and her name was Lillian Norton, which she Italianized after the custom of her youth. Her grandfather was a famous camp-meeting exhorter known as John Gilmore.

In the seventies we find the future singer as a shop-girl in a Boston store. A customer attracted by her singing after office hours and offered to give her lessons. Her teacher was Professor Upton of the New England Conservatory. She then became a soloist with the Handel and Haydn Society when she was sixteen. Gilmore took her to Europe with her to study for Grand Opera. In 1880 she made her *début* at Brescia in *Favorita*. Gradually her fame spread and in 1894 she was invited to sing at the Bayreuth Opera House. This established her as one of the greatest singers of the age, not so much because of her voice, which was beautiful and expressive, but because of her broad intelligence. She was great in Concert, Oratorio and Opera. Her repertory included some fifty operas in all of which she succeeded. Mme. Nordica was married three times. Her husband was on his way to join her at Italy, at the time of her death.

The Main Characteristics of Some Noted Piano Methods

BY ARTHUR ELSON

[EDITOR'S NOTE.—The bad repute which has come to the word "method" is in a large measure unnecessary. Words suffer for their ancestry as, for instance, does the word "pedagog" which is being tabooed by teaching specialists because the pedagog was once little more than the slave who led his master's children to school. Every means employed to play the piano has some characteristic distinguishing it from other systems. These characteristics define methods. We have asked Mr. Arthur Elson to note a few of these so that one may get an idea of the methods which they define. This offers unlimited room for polemical discussion—something we strive to avoid in the columns of THE ETUDE. Consequently Mr. Elson has taken his definitions solely from the writings of those who may be regarded as representative exponents of a few of the well-known methods he has attempted to delineate.

The methods of Dr. William Mason, which have strongly influenced the piano methods of Europe and America during the last half century and which have been so emphatically endorsed by Liszt, Paderewski, Józefy, and Gabrilowitsch, are not discussed in this article. Many attribute their efficiency to the fact that Dr. Mason sought constantly to secure results through the most natural means with the least possible muscular strain. Much previous attention has been given in THE ETUDE to Dr. Mason's epoch making ideas, notably in the excellent article by Mr. Perlee V. Jervis in THE ETUDE for November, 1913, and in the article by Leonora Sill Ashton which is reprinted from an old issue at the end of the present discussion.]

THE piano keyboard is a simple looking affair. It consists of a number of levers called keys, which, when they are made to descend, raise hammers and make them give tone by striking the strings. After the hammers have struck, they drop back automatically, so that the performer cannot change the quality of the tone, even though he may wiggle his fingers on the keys. With a mechanism so simple from the performer's point of view, it would seem as if all methods of piano study would bear a close family resemblance to one another. But such is not the case, and we shall see that the methods of different teachers are sometimes diametrically opposed to one another in principles. Some representative methods will be treated here.

Perhaps the most famous teacher today, and one who has produced many great pianists, is Theodor Leschetizky. His home in Vienna has been for years the Mecca of able and ambitious pupils, whose hopes are brought to reality under his skillful guidance.

THE LESCHETIZKY METHOD.

The Leschetizky method is preëminently one for training the fingers. All methods do this somewhat, but that of Leschetizky does more than the others. This is shown first by the large amount of simple exercises on which he insists; secondly, by the fact that the unused fingers are almost always allowed to hold their notes down; and thirdly, by the device of having each finger exert an after-pressure after the key is down. The insistence on clearness and evenness of tone, for which the student should be all attention, is another point that helps to develop control of the fingers. Still another matter demanding skillful use of the fingers is the so-called "prepared touch," in which each finger is brought into contact with its key-surface as soon as possible, and kept there until the note is to be played. The prepared touch is used in legato playing, there being legato finger exercises in this method which do not demand that the unused fingers shall hold their notes.

Scale-playing, always an important part of practice, is here made to rely upon the use of the prepared touch. There are many preparatory exercises for the scales. These include work for one or more notes with the thumb passed under the third or the fourth finger, with the unplayed notes held; notes played by the thumb in position and underpassed alternately; notes played by thumb and a group of fingers, alternately, with underpassing and constant motion up and down two or three octaves of the scale; and others

of the sort. Evenness of tone is insisted upon here, as well as in the finger exercises. Slow practice is advised at first, speed being employed only after evenness and control have been attained by strict attention and care.

In all this work the fingers are curved and the wrist held very nearly level. The elbows are to be held slightly above the keys, about on a level with the wrist.

The start for arpeggio playing also is made to depend on the prepared touch, with exercises keeping the thumb underpassed, or making it alternate between a normal and underpassed position. These studies are applied to both triads and seventh chords.

In general, the finger exercises are used to develop the various kinds of touch desired. The use of the prepared touch for legato has been mentioned; and legatissimo is obtained by holding one note down until



LATEST PORTRAIT OF PROF. THEODORE LESCHETIZKY IN HIS STUDIO.

very slightly after the next has been played. When the prepared touch is not used, Leschetizky calls the result a non-legato. Finger-staccato is used (of course, without the prepared touch) with the wrist bent slightly backward. The "lifted tone" is obtained by a quick finger-stroke, after which the hand is quickly raised by the wrist. There is also the pure wrist-staccato. A very rapid wrist-staccato produces a slight but quick fluttering up and down of the wrist, used also in octave work. For the latter, Kullak's "Octave School" is recommended. Chords are pressed down from the elbow, either with fixed wrist or with fingers dropping to the keys and wrist raised quickly with the keys as a fulcrum. If the upper part in chord-playing carries a melody, it may be emphasized by elongating the finger that plays it. Exercises and scales in thirds and sixths are also taken up, as well as all the usual embellishments.

The printed books on the Leschetizky method give not only technical material, but hints for performance. Thus, in melody-playing, the following are laid down as rules:

1. With notes of different length, the longer receives more accent.
2. An upward passage is usually crescendo, a downward passage diminuendo. The contrast may be made quite marked for large intervals. This applies also in the rule given by Marie Prentner, that of two notes the higher should be the louder. But measure accents will, of course, be taken into consideration.
3. The vibrato, or vertical tremolo, as distinguished from the roll, or horizontal tremolo.
4. Marie Prentner, in *Der Moderne Pianist*, adds

the rule that if a figure is repeated, its accent and effect should be judiciously varied for each occurrence.

Thus it will be seen that the Leschetizky method, as expounded by his assistants, leads the student into the domain of musical expression.

RECENT GERMAN METHODS.

Recent German work has gone at the problem of piano practice in a reverse direction. Deppe first proposed a method of weight-playing, in accordance with the performances of Liszt, and now Breithaupt, Steinhausen and others have developed it into a definite system, in which technique starts from the arm and proceeds through the elbow and wrist to the finger. In this the finger muscles are developed, to be sure, but the emphasis is placed on weight. Thus Breithaupt claims that playing as a whole will average 40 per cent. non-legato with hand-fall, 30 per cent. legato with arm-rolling, 10 per cent. staccato with vibrating hand, 10 per cent. octaves and repeated chords, and the remaining 10 per cent. with more or less active power and motion in the fingers.

Deppe insisted on a low position of the arm. The wrist was to be held fairly high, and the fingers nearly straight. The arm, according to his method, should not rest on the fingers, but should hold them up, so that their effort would consist merely of striking the keys. The fingers should be trained for flexibility and independence, rather than strength; though the latter develops in the process.

The fingers, in this method, move very little in striking a note. Thus Amy Fay said of Liszt, "After Deepe had directed my attention to it, I remembered I had never seen Liszt lift up his fingers so fearfully high as the other schools made such a point of doing. . . . The notes seemed to ripple off his finger ends with scarcely any perceptible motion." Deppe taught that the fingers should sink down upon the keys without any great muscular exertion.

Some special points of Deppe's method were the use of the same style of touch for legato and staccato, the finger being lifted off quickly in the latter case; the avoidance of cramped underpassing of the thumb, which he tried to replace by a sidewise motion given to the hand by the arm; the avoidance of the soft pedal, and a particularly effective use of the damper pedal.

Deppe's pupils, Caland, Clark-Steiniger, Bandmann and others, developed the weight idea, while Busoni made valuable suggestions in this field. Breithaupt himself was enlightened by the example of Carreño. He systematized the whole subject of weight-playing with muscular relaxation, use of arm-weight and correct motions of arm and finger. Tone is always to be produced as much as possible by weight; and the following are given as "mechanical sources of tone-producing action":

1. The falling swing or "throw."
2. The balance of the mass.
3. The forearm roll and combined upper-arm roll.
4. The forearm extension and bending (erection of the hand and gliding function).
5. The vibrato, or vertical tremolo, as distinguished from the roll, or horizontal tremolo.
6. The loose throw of the long "swung" fingers.

THE MEANING OF WEIGHT-PLAYING.

In weight-playing the arm and hand fall toward the key, the knuckle making the effort needed to hold the arm when the key is struck, while the wrist

THE ETUDE

remains as loose as possible under the circumstances. After the note has been struck, immediate relaxation should follow—a “discharge of weight from the key.” The falling weight may be the arm, the forearm or the wrist or the finger, the latter slung down with as little effort as is needed to produce the desired effect. Whatever part falls, the parts back of it, and farther from the keys, must remain in a balanced condition, with as little muscular effort as is needed.

Breithaupt makes no definite rule for the position of the hand. He holds that the structure of the hand, the length of the fingers and the width of stretch are all factors in determining for each hand its own proper position, independent of that needed for others. In general he finds that small, solid hands will take a high position with curved fingers, while thin hands with long fingers will need the flat position. But in the striking of notes the knuckle should usually be well bent.

The movements of the finger are limited to a downward “throw,” the weight of the finger when merely dropped being insufficient to play a note. This throw takes place after the hand and arm have brought a finger over its proper note, the thumb being the only finger that bends much, as in underpassing for scales. The thumb and fingers should be kept relaxed as much as possible.

The movements of the hand are a vertical swing, a partial rotation or roll with the forearm and a turning inward or outward. The last is used for scales by Leschetizky also, the right hand, for example, bending toward the middle of the keyboard, with fingers and hand pointing somewhat diagonally, when the thumb is underpassed in a scale above middle C. The rotation may be sometimes very noticeable; when an upward right-hand scale is finished, the hand may swing up on the little finger as a pivot. But even when no motion is visible, there should almost always be a rotative effort from the finger just played to the finger next to be played. This effort is in the forearm.

The forearm roll, therefore, is one of the most important principles in weight-playing. The forearm extension brings the wrist up, and allows increased power in playing. The bending is, of course, needed to take the hand to different parts of the keyboard. The vibrato, or vertical tremolo such as is needed for octave work, may be an up-and-down fluttering of the wrist alone, or of the wrist combined with forearm motion.

The upper arm and shoulder serve as a support and guide to the forearm in its motions or efforts. For the strongest tones, the upper arm falls with the forearm, the combined weight being intercepted as the finger strikes the keys.

Weight-playing thus develops the whole arm instead of merely the fingers. The arm, shoulder and elbows are to be kept as flexible as possible. This relaxed condition is to be used with all the muscles, so that weight-playing, when correct, demands a minimum of effort. Breithaupt says, “We must let the playing members hang, let them ‘go’; all the muscles must be loose. We balance the weight and preserve the relaxed condition in all motions and positions, excepting those where, for æsthetic reasons, the opposite condition, firmness, is especially required.”

SOME FURTHER MODERN METHODS.

Another type of piano-practice may be called the “main-strength” method. An English method, quoted as an example of this sort, gives the following directions for technical exercises:

1. The striking finger must be raised rapidly and with great force, pivoting on the knuckle.
2. It should be held in this position, remaining raised with as great force as possible.
3. It should strike with the utmost force and rapidity, depressing the key firmly to the very bottom, while at the same time the finger to be used next should rise with an equal force to an equal height.

Exercises for the fingers, and later ones for the wrist, are to be practiced incessantly under this method. The arm is to be kept relaxed, but steady, and the fingers always curved.

Among others, Hanon is one who believes in the high finger-lift. In his set of exercises, *The Virtuoso Pianist*, this is especially advised.

Pischina, a Bohemian, seems nearer to the Leschetizky method and advocates exercises with notes held by the unused fingers.

In England, Tobias Matthay developed weight-playing, independently of Breithaupt. Matthay lays great stress on the importance of the rotative effort in the forearm. He classifies touch in three species in his

well-known book, *The Art of Touch*. These three are finger-touch, hand-touch and arm-weight-touch. He advises either flat or bent fingers, but notes that the latter can give stronger effects. In using arm-weight, he distinguishes between forearm-weight and the weight of the whole arm, the latter being used less and less as the speed increases. In his later *Commentaries*, he makes the claim that quality-variation is possible on the piano. He bases this assertion on experimental work showing that the hammer-shanks of a piano-action cause variation by bending, and the varied strokes on the strings give varying overtone combinations. But he does not clearly show why repeated notes of the same loudness should not be necessarily alike in quality.

In France, LeCouppey advised a low finger-lift and a pressure that brought the keys fully down. In more recent days, Pugno called for a supple wrist, well bent, as the important point, and insisted on strength of tone. Marmontel and others have adopted some of the principles of the more modern German methods, which now seem fairly widespread.

The great question arises—Which of the varying methods is right? Or is any one of them wholly right, to the exclusion of all others?

If we are to judge them by their fruits, then the Leschetizky method comes to the front very impressively. Such leaders as Paderewski among the men, and Katharine Goodson among the women, are but two of the very many famous pianists who studied with Leschetizky at Vienna. On the other hand, Liszt, the “greatest ever,” evidently played by the weight method. It is also true that many of the Leschetizky pupils have grown to adopt weight-playing in some degree. The high-finger-lift school does not seem so well represented among great pianists, but that need not prove its principles wrong.

DIFFERENT METHODS COMPARED.

In comparing methods, there are three main points to be considered—muscular development, agility as shown in scales and arpeggios and the general matter of performance.

Muscular development is at a minimum in the weight-playing systems. Yet there must be some muscular training, even in those. There are finger-exercises in the weight methods, but they are looked at from a new point of view, namely, the development of the arm from the shoulder first. However that may be, a certain amount of strength is necessary in the fingers, besides the skill needed for proper motions. The beginner has neither of these, and they must be cultivated. Weight-playing is of such a nature that it can be learned by those who have already acquired finger dexterity. If a pianist, or even a student, with well-trained fingers, takes up the Breithaupt method, he will find himself able to give good results. But if he starts with the weight method, he may not obtain enough finger strength for best results. In other words, the principle of weight-playing should not be allowed to prevent the development of the ability to play by finger muscles. However strong these may become, they will never interfere with the weight-playing; for even the strongest muscles are normally in a relaxed condition, such as Breithaupt desires. But if some occasions arise when finger strength is needed, and the pianist does not possess it, he is then in a bad way. Teachers who adopt this method should therefore be sure to supplement it by a necessary insistence on those Breithaupt exercises, or others, that are needed to develop finger power.

The high-finger-lift method is not necessarily the best way to develop strength. Gymnastics show us that the best development comes from light exercises regularly taken; and from this we may see that the finger-work of the Leschetizky method is based on the correct principles.

Agility, too, must come largely from the fingers; and here it would seem as if they could not be carefully developed. In scales and arpeggios the principle of rotative effort in the forearm is undoubtedly correct, as an aid to the fingers. But if the fingers are treated as most important, as is true of the Leschetizky method, there will still be an instinctive, involuntary use of this rotative effort. Here, too, it would seem that the finger-training method does not interfere with subsequent weight-playing.

The question of underpassing was not well handled by Deppe. Breithaupt treats it in more rational fashion, allowing the thumb to be loosely thrown under the hand. Leschetizky deals with the matter thoroughly giving many exercises with both prepared and unpre-

pared touch. This same prepared touch, too, is a great aid to accuracy.

In general performance, as already indicated, finger-dexterity in no way interferes with weight-playing. It would seem wise, therefore, to let the fingers get their training first of all, so that their strength and skill may be fully developed before the weight idea enters. No matter how long the arm is held rigid to help the fingers, it will always prove easy to adopt relaxation methods. One might, therefore, study by the Leschetizky method at first, and then learn to play by the Breithaupt method. Certainly strength and skill are much to be desired, and can do no harm even if relaxation methods are to be adopted in performance.

TECHNICAL PRINCIPLES FROM THE CLASS-ROOM OF DR. WILLIAM MASON.

BY LEONORA SILL ASHTON.

[EDITOR'S NOTE.—This excellent article appeared in THE ETUDE over five years ago and is printed here to supplement the preceding article by Mr. Arthur Elson upon the methods of some European contemporaries.]

1st. Begin with your fingers. Place your hands on the piano and raise the little finger independently, moving it only from the knuckles and keeping the wrist, forearm and upper arm perfectly loose.

This is the movement for light finger exercise, for trills, for scales run evenly and smoothly.

2d. Keeping the finger tips still on the keys, use the same motion, only let the fingers fly up from the keys as soon as they have brought forth the sound. This is the lightest and most delicate staccato—the touch of fairy music, elf dances and graceful embellishments.

3d. Still keep the fingers over the keys and with the very finger tips snap them away. The elastic touch this has been happily called, and there is no exercise practiced persistently which will give a more musical touch than this. It first contracts and then liberates the muscles of the hands as to give entire freedom of motion.

This touch may be used in all practice for assuring a positive position and certainty of the fingers. In performing, it is suited to single note passages of a decisive character, and, indeed, is called for in single notes and chords whenever a marked staccato is shown.

4th. Now bring the fingers back to the keys once more, and with single notes, double thirds and sixths and chords let the weight of the wrist and the whole arm press them in.

It will take long for the majority of pupils to accomplish this, and even when accomplished the performance of the act is wont to slip away without constant practice.

If there is one tense nerve or thread of muscles the tone will not be complete. This movement involves the utter relaxation of every muscle in the arm from fingers to shoulder, with the nervous force of the whole concentrated in the finger tips. Miss Kate Chittenden has aptly likened it to a rope hanging limply by its own weight.

When rightly understood and practiced, this pressure action forms the basis of all true legato playing. It was the perfection of this which brought forth the admiration of Liszt at the “wondrous limpid touch” of his American pupil, William Mason.

5th. Traveling back from the singers one rea-

TURNING OVER.

BY MARY COLES CARRINGTON.

The ambition of every teacher is that each student should learn to play entirely without notes. But there are occasional pupils who, either from natural incapacity or defective home-training, find this difficult, if not impossible. With such pupils, the teacher should pay special attention to facility in turning over.

What is more annoying, when listening to the appealing passage, that the leaf may be fumbled, grasped, and finally turned over? Even the memory may commit a few bars; the teacher decided (and perhaps lightly marked in pencil as a reminder) the most convenient place to turn. A pupil must turn over every page unassisted, until trifling, yet important, detail is entirely mastered.



The Fundamental Elements in Artistic Piano Playing

By DR. OTTO KLAUWELL.

[EDITOR'S NOTE.—The following article appeared in the *Musikpädagogische Blätter* and has been translated for THE ETUDE by Mrs. Aubertine Woodward Moore. Dr. Klauwell is a renowned German composer and teacher. He was a pupil of Reinecke and Richter in Leipzig. Later he became the director of the Cologne Conservatory.]

Two aims are to be kept continually in mind by the aspiring piano-student: skill in the technical side of his art and the broad musical culture essential to an intelligent performance. Technic and the art of rendering are the main supports of artistic piano-playing. Similar claims may be made for the singer, violinist, or any other performer, but they have by far the greater significance for the pianist, owing to the nature of his instrument and the wide range of its literature.

In order to invest piano-playing with its full worth and to reveal, through its mediumship, the beauty and inner meaning of a musical work of art these important factors must work harmoniously together. If technic be allowed to predominate, the listener's attention is too apt to be diverted from the composition presented and fixed on the dexterity of the performer, while a one-sided regard for the art of rendering leads to equally unsatisfactory results. Technic demands primary consideration, and may be acquired in and for itself; musical interpretation is wholly dependent on it, for the best conceived theoretical understanding of a musical work cannot be put into practice without technic.

Thus it is self-evident that the piano student should, from the outset, devote his energies equally to these cornerstones of his art. That this requirement is so often overlooked and that the student's chief efforts are directed into purely technical channels is one of the principal reasons why we hear so much unsatisfactory piano-playing at the present time. It may, therefore, not seem inopportune to point out, in brief, some of the fundamental elements of the pianistic art of interpretation.

STUDIES IN TOUCH AND TONE.

To the earliest rudimentary training in piano technic belong studies in touch and tone, whose object is to strengthen the fingers and make them independent of one another, as well as to prepare the way for the manifold problems which will eventually present themselves. Later the attention is claimed by the almost inexhaustible exercises which tend to the attainment of velocity and precision and the scope of whose ideal purpose is unbounded. The great diversity of gifts, intellectual and physical, naturally result in certain limitations for individual piano students, often bringing their endeavors to an imperative standstill. Others are compelled, through lack of time, poor health and a variety of causes, to break off their studies at a certain point, and find satisfaction in what has already been attained.

Piano literature is extensive enough in its scope to afford abundant materials for artistic profit and pleasure at every stage of progress, and there is no reason why previous studies should be dropped because obstacles arise in the way of further technical advancement. At the same time, students cannot be too urgently warned against trifling with anything in music for which they have not had suitable preparation, material and spiritual.

BEGINNING INTERPRETATIVE WORK.

While the foundations are being laid for artistic piano-playing, the elements of a noble and tasteful rendering should be made clear to the student and their purpose explained. First of all attention should be called to the quickening of single tones. The player should not be permitted to regard a tone as an inani-

mate building stone whose combination with other tones gives rise to the significant motive and soulful melody, but should be taught to animate it with that exuberant life through which alone it is fitted for a fruitful union with other tones. This would quickly put an end to the lack of interest so frequently manifested by beginners in piano practice, and to efforts bent solely on mechanical tone-production. In the earliest primary exercises the simple repetition of tones, the utmost care should be taken to produce a beautiful, mellow, sonorous tone, and with this aim in view the most profound sympathy and the keenest critical sense must be brought into play. If from the beginning the student has formed the habit of paying strict heed to the quality of tone, that will become second nature which was acquired by conscious force of will.

When several tones appear in a little group, as in the exercises immediately following repeated tones, there will confront the player, in addition to the sensuous requirements of tonal beauty, a specific musical requirement. Two or more tones will be found to stand in a certain metrical relation to one another, which must be made clear to the student. In a mere finger exercise this relation cannot be definitely fixed as in the motive of a finished composition, but must be left to the discretion of the player, who should be taught to invest each exercise with every possible metrical variation. By this means not only the technical purpose of training the fingers to ever increasing strength and elasticity is accomplished, but also the specific musical purpose of making each group felt as a separate little organism.

THE STUDY OF DYNAMICS.

Preparations should be made for necessary accentuation by a gradual crescendo and corresponding diminuendo. This schooling of the fingers to express conscious adjustment of the volume of tone is one of the main requisites of a musical rendering. For the degree of power to be employed in a composition of merit is a continually varying quantity, even in passages where the changes are not expressly indicated. It is precisely these more delicate dynamic nuances, these continual essential lesser fluctuations of tone, which give outward manifestation to the inner life of a composition, and demand a keenness of judgment and a practical skill that cannot be acquired too early.

A special difficulty confronts the pianist in this respect owing to the necessary individual treatment of his hands. The passages in which both hands have the same tasks to perform in regard to volume and tone-coloring are greatly overbalanced by those in which the prevailing melodic element calls for a treatment that will make it rise clear and distinct above the accompanying voices forming its harmonic support. The melody usually lies in the upper voice although not infrequently, as for instance, in the fugue, it appears in a lower, or middle voice, and its execution becomes peculiarly difficult in the latter case if the melodic threads alternate in the two hands and the dynamic unity of the melody is to be preserved in spite of the duality of the organs of execution.

VARIATIONS IN TIME.

Less complex is a second important demand of artistic piano-playing, the art of time variations. In a musical masterpiece time is not a fixed quantity; except where specific changes are prescribed by the composer; it is subject to continual, though often slight, modifications. From the earliest stages of his work the piano student should diligently strive, through appropriate exercises to master this essential requirement for excellence in his art. He should accustom himself to a strictly economical division of a gradual increase

and decrease of time. Frequently, as the experienced teacher has occasion to observe, a long ritardando is attacked too vigorously and too abruptly. As a result there inevitably follows a proportionate disagreeable hastening of the time, in order to avoid insupportable dragging. Students often stumble into similar blunders in regard to dynamic adjustments. At the first sight of the word crescendo they produce a marked increase of volume and a corresponding decrease at that of diminuendo, whereas these words denote the beginning of gradual dynamic changes. We would advise students to practice accelerando with a crescendo and a ritardando with a diminuendo, because these are natural combinations, although opposite ones are by no means unusual.

INTELLIGENT PHRASING.

A third important requirement of artistic piano-playing is intelligent phrasing, foundations for which should also be laid in the earliest stages of training. Any finger exercise can be made to serve as a special study for this purpose, by interposing a comma, or breathing-space, between any two notes of a group and treating the note following it as the beginning of a new phrase. Moreover, the dynamic climax approached by a crescendo and with a diminuendo leading away from it may have its position changed at will, thus producing an abundance of varied forms of expression, all of which will be encountered by the student in later practice and whose mastery will be most advantageous to him.

These remarks, inadequate though they may be, at least outline the requirements of well grounded artistic piano-playing. Having at his command the skill gained through the exercises suggested, the student may face unruffled the higher problems of the art of pianistic rendering, problems depending in part on harmonic and contrapuntal relations, in part on the individual form relations of different compositions and which are beyond the scope of the present article.

MAKING MUSICIANS FOR THE HOME.

BY GERTRUDE M. GREENHALGH.

Nor very long ago, a mother who had heard her child play his lesson very creditably remarked, "I don't know how it is, but, while Harry plays very well by himself, he seems to find it impossible to accompany his sister in her songs. His father, too, likes to play the violin a little in the evening, but Harry doesn't seem to be able to play accompaniments." This set me thinking very vigorously. What are we teachers trying to do? Are we trying to make our pupils masters of a few difficult pieces to be learned only by long and dreary practice, or are we trying to give them good routine, so that they can read simple pieces at sight, play accompaniments and become, as it were, the musical center of their home circle? Are we trying to advertise ourselves, or to make good musicians?

While having pupils who can apparently dash off a Chopin Polonaise or a Liszt Rhapsody may seem at first sight to be very good advertising for the teacher, it is, as a matter of fact, very bad advertising. Parents may be proud to find that little Johnny can play a difficult piece brilliantly, but their pride is apt to diminish when they find that Johnny cannot play a simple hymn tune or accompaniment at sight. How much happier they would be to find that the boy could be of real use when a few neighbors dropped in for a musical evening.

This aspect of things impressed me so forcibly that I determined in my own teaching to make my pupils good sight-readers, and able to do ensemble work. They were encouraged to read articles upon this subject in the musical magazines, and to play at sight, not only solos, but duets, song accompaniments, hymn tunes and easy violin accompaniments. This work, of course, was made supplementary to the regular routine technical drill and the study of solo pieces, but, where practice time is limited, it is better to reduce the amount of technical drill or piece-study than to do away with sight-reading and ensemble work.

SEBASTIAN BACH is the Old Testament of our music. His works are the promise which his followers have merely fulfilled. The relation of Bach to modern German musical art is that of Greece to the art of later days.—MARSOP.

1872—HANS ENGELMANN—1914



HANS ENGELMANN.

THE news that Hans Engelmann is no longer living will be received with sincere regret by thousands of our readers. Probably no more prolific composer of popular salon music ever lived. His compositions numbered in all about three thousand, though not all of these were published under his own name. One is reminded of the indefatigable Czerny,¹ save that whereas Czerny¹ wrote

endless pages of music that had no purpose other than to provide technical drill, Engelmann wrote music that was genuinely tuneful. Many of the melodies were of the straightforward, simple kind that always find a way into the hearts of a vast mass of people to whom the classics are a sealed book.

Engelmann was born at Berlin, June 16, 1872, and died May 5, 1914. He was the only son of a German military officer of high distinction who rose to be a Private Secretary in the service of Emperor William I. The boy's education in early childhood was of the best, and he began to study the piano at the age of seven. His father intended him for the medical profession, but nevertheless saw to it that the boy had an excellent musical training, even permitting him to undertake a course of study in piano and composition at Leipsic. The boy's love of music was so great, however, that it

surpassed everything else. His father's attempt to keep him from a musical career by placing him in a mercantile office merely had the effect of making his love of music stronger than ever.

The young musician came to America in 1891, and settled in Philadelphia. He did not originally intend to reside permanently in this country, but he met with so cordial a reception that he finally decided to remain. At this time he received much assistance, musical and otherwise, from Hermann Mohr, an excellent teacher in Philadelphia, who proved himself to be a true friend. After Hermann Mohr died, however, Engelmann was left to fight his battles alone. He managed to win some distinction as a pianist, and also gathered about him a coterie of pupils, though success did not come without a struggle.

All this time he kept persistently composing, his first published work being *The Marine Band March*. There soon proved to be a ready market for his compositions, which were found acceptable by both teachers and pupils. This no doubt was largely due to the extremely melodious nature of everything he wrote, whether it was an easy piece for the lower grade or a complicated work intended only for advanced performers. The most popular of all the works that flowed from his pen was unquestionably *The Melody of Love*.

Composers, like poets, are born and not made. It is possible, of course, for a man to go through an elaborate course of harmony, counterpoint, musical form, etc., and at the end of the course to be able to write music that is "well constructed" and blameless from a theoretical point of view. There are thousands of Doctors of Music in the world to whom the writing

of such music is a simple matter. But natural musicians are more rare. Natural musicians are those to whom music is as the breath of life. They think in tones as others think in words and can only find the true expression of their inmost thoughts in the language of music. A course in theory can only develop such gifts to a higher degree of technical perfection, it cannot supply them if they are missing.

Hans Engelmann was unquestionably a natural musician. From him melodies gushed like water from a spring. Engelmann's music possesses at least one quality which no critic can afford to decry. It possesses the quality of absolute sincerity. Engelmann entered into the life of the people around him and absorbed the life of the everyday world. This he gave out again in his music in good measure. He did what so many of us fail to do—the best he knew how under the circumstances in which he was placed. He interpreted the life he lived honestly into music, and in doing this he gave pleasure to hundreds of thousands—perhaps millions—of people, because he gave them tunes they could understand. Hans Engelmann is dead, and dead before his time, but some at least of his hundreds of melodies will live after him and serve to awaken in many a small heart the love of music which unites all ETUDE readers, however varied their tastes, in the bonds of true fellowship.

In addition to *Melody of Love*, mentioned above, among the most popular of Engelmann's compositions are: *Apple Blossoms*, *Dreamland*, *Hungarian Rhapsody*, *Grand Waltz Caprice*, *Grand Festival March*, *Bride Kiss Waltz*, *Lover's Lane Waltz*, *Over Hill and Dale*, *In the Arena*, *En Route March*, *Under the Mistletoe*, *When the Lights are Low*, *Concert Polonaise*.

The Best of the New Music Issued by the Leading Publishers

Selected, Graded and Recommended to The Etude Readers

This list of piano music and songs represents a gleanings from the new music of the various leading publishers as offered from month to month. The pieces are graded in a scale of ten: from Grade 1, very easy, to Grade 10, very difficult, the stage of virtuosity. The compass of the songs is indicated in a general way by the capital letters H., L. and M., standing respectively for High, Low and Medium. When the song is published in several keys, it is so indicated.

PIANO SOLO

| | Grade | Price |
|---|-------|-------|
| Booth, C. H. H. Romances for the Piano. Book I. (Lückhardt & Belder). | 6-7 | 1.00 |
| Cravy, Mary F. The Robin's Dance. (C. F. Summy). | 8 | .40 |
| Eilenberg, R. E. Air de Ballet. Pianos, 8 Hands. (B. F. Wood). | 2 | 1.50 |
| Marchetti, F. D. Innamorata. Valse. (G. Schirmer). | 4 | .50 |
| Woodforde-Finden, Amy. Four Indian Love Lyrics. (Boosey & Co.). | 4-6 | 1.00 |

| J. FISCHER & CO., New York City. | Grade | Price |
|---|-------|-------|
| Biedermann, E. J. Op. 28. Anthology. Six Short Recital Pieces. | 3-4 | .75 |
| Ferrata, G. Op. 9, No. 2b. A Night on the Island of Amalasunta. | 7 | .75 |
| George, S. L. Dreams of Childhood and Mother Goose Melodies. | 11 | .60 |
| Sudds, W. F. In Joyful Mood. Ten First Grade Pieces. | 1-2 | .60 |
| Kroeger, E. E. Op. 85, No. 1. Memento Capriccioso. | 8 | .60 |

VIOLIN AND PIANO

| WHITE-SMITH MUSIC CO. | Grade | Price |
|--|-------|-------|
| Hamilton, Eber G. Op. 7. Ten Tone Tales. | 4 | .60 |
| Ronald-Miersch. Berceuse. | 6 | .60 |

A LIST OF A FEW OF THE NEW PUBLICATIONS OF THE THEO. PRESSER CO. WILL BE FOUND ON PAGE 466

BOOSEY & CO., New York City.

| | Grade | Price |
|--|-------|-------|
| Borsdorff, Oskar. Throstle. | 4 | .60 |
| Colleridge-Taylor, S. The Island of Gardens. | 4 | .60 |
| Cox, Ralph. Forget-me-not. | 2 | .60 |
| Evile, V. Audacity. | 2 | .60 |
| Quilter, R. Blossom Time. | 2 | .60 |
| Sanderson, Wilfrid. Friend o' Mine. | 4 | .60 |
| Wynne, C. Waiting. | 4 | .60 |

G. RICORDI & CO., New York City.

| | Grade | Price |
|--|-------|-------|
| Burleigh, H. T. The Hour Glass. | 2 | .60 |
| Carrington, J. Flower Glass. | 2 | .60 |
| Lang, Agnes M. The Child's Face. | 3-4 | 1.00 |
| Quilter, R. Op. 18, No. 8. The Jocund Dance. | 2 | .60 |
| Op. 18, No. 2. Where be you going? | 2 | .60 |

F. RICORDI & CO., New York City.

| | Grade | Price |
|--|-------|-------|
| Barratt, E. Autrefois (A Retrospect). | 8 | .60 |
| Elgar, Edw. Carissima. | 5 | .60 |
| Europe, J. B. Congratulations Valse. | 4 | .60 |
| Janowski, Eugène. Djorah (A Forest Romance). | 5 | .60 |
| Scott, Cyril. Pastoral Suite. | 6 | .60 |

J. FISCHER & BRO., New York City.

| | Grade | Price |
|-------------------------------------|-------|-------|
| Federlein, G. H. Saluto d'Amor. | 3 | 1.00 |
| Gillette, J. R. Triumphant. | 4 | .60 |
| Gillet, J. R. Romanee. | 3 | .75 |
| Kinder, Ralph. In Moonlight. | 3 | .50 |
| Klein, B. O. Op. 32, No. 1. Secret. | 4 | .75 |
| Sykes, Harry. Novelette. | 3 | .60 |

PIPE ORGAN

| | Grade | Price |
|--|--------------------|-------|
| Vincent, H. B. Oralaine. | 4 | .60 |
| Johnston, E. F. Forest Vesper. | 3 | .60 |
| Brewer, J. H. Op. 22, No. 2. Romanza. | 5 | .60 |
| Cole, R. G. Percy. | 4 | .60 |
| Rideout, Three Pictures for the Organ. | (G. Ricordi & Co.) | .60 |

ARTHUR P. SCHMIDT, Boston.

| | Grade | Price |
|--|-------|-------|
| Chadwick, G. W. I Know Two Eyes. | 4 | .60 |
| Coleridge-Taylor, S. The Guest. | 2 | .60 |
| Keys. | 6 | .60 |
| Tell, O Tell Me. | 4 | .60 |
| Lang, Margaret R. Op. 22. Irish Love Song. | 3 | .60 |

CLAYTON F. SUMMY CO., Chicago, Ill.

| | Grade | Price |
|---|-------|-------|
| Cook, B. C. A Prayer (L.). | 3 | .60 |
| Gillette, J. R. O Strength and Stay (M.). | 3 | .60 |
| Martin, Margaret R. Dream Tree, The (L.). | 3 | .60 |
| Miles, F. T. Unfolding Faith (M.). | 3 | .60 |
| Salter, Mary T. An April Message (H.). | 3 | .60 |
| Rose and a Dream, A (H.). | 3 | .60 |

ARTHUR P. SCHMIDT, Boston.

| | Grade | Price |
|-------------------------------|--------------------|-------|
| En Route. | 4 | .60 |
| Forest Vesper. | 3 | .60 |
| Nocturne. | 3 | .60 |
| Romanza. | 4 | .60 |
| Meditation. | 4 | .60 |
| Forest Studies. | 4 | .60 |
| Three Pictures for the Organ. | (G. Ricordi & Co.) | .60 |

The Etude Master Study Page

GOTTSCHALK'S PERIOD.

NEARLY one hundred years ago (December 25, 1814) the Treaty of Ghent was signed and Great Britain and the United States closed the last conflict between the mother country and the energetic New World. A few months thereafter (February 22, 1815), Boston, a favored theater for peace jubilees, held a musical festival celebrating the signing of the treaty. The success of this musical event led to the formation of the *Handel and Haydn Society* one month later. By Christmas of the same year the society was able to give a concert made up largely from the works of Handel and Haydn. In less than ten years the organization had become important enough to commission Beethoven to write an oratorio for its use. Beethoven was greatly pleased, but unfortunately did not undertake the work.

In Philadelphia music had also had a fine beginning, for as early as 1759 there had been a performance of that peculiar contraption known as the *Beggar's Opera*, and in 1801 parts of Handel's *Messiah* had been given at a public concert. In New York the musical work seemed to center at first around the church, and Ritter in his *Music in America* mentions a performance of *The Messiah* taking place in Trinity Church as early as 1750. (The work was first given in Dublin in 1742). Comic operas or more properly speaking, ballad operas, which were mere farces interspersed with songs were given in New York as early as the middle of the 18th century. The musical character of these performances continually improved, and by 1815 we find that the works of Henry Bishop were becoming popular in America. In 1823 Payne's famous *Clari, the Maid of Milan* was presented with music by Bishop (including *Home, Sweet Home*). In 1825 Weber's *Freyschütz* was given in New York in a somewhat garbled form. In the fall of the same year Manuel Garcia brought his opera company to New York. It was made up largely of members of his family and his friends. His daughter, Mme. Malibran, was the leading soprano. Mr. Louis C. Elson goes so far as to call Garcia "our musical Columbus." A number of the representative works of the time, notably *The Barber of Seville*, *The Magic Flute* and *Masaniello* were given in garbled form.

As early as 1791 New Orleans had a regular company of musical theatrical performers, and by the time of our second war with England there was a regularly established operatic enterprise in the Southern city. Louisiana had become a part of the United States, thanks to good American dollars and Napoleon's fear of England. But it was at heart still a Latin territory. The spirit and traditions of France and even Spain were not to be removed by legal annexation. Indeed, the legislators continued for many years to conduct their debates in the French language, and to this day the tendency to emulate France and things French is very manifest.

GOTTSCHALK'S ANCESTORS.

The foregoing must make quite clear the fact that Gottschalk was born in an atmosphere very different from that of most other parts of America with the exception of the French sections of Canada. French ideals, French literature, French art, French music made New Orleans the Paris of the new world. But there was a still greater French influence in the life of Gottschalk than his environment. His mother was one Almée Marie de Brasié, a native of New Orleans, who when she was fifteen years old married Edward Gottschalk, who went to America from England in 1828. The father, it is understood, had studied medicine in Leipsic, and had secured his degree there.

GOTTSCHALK'S CHILDHOOD.

Louis Moreau Gottschalk was born in New Orleans, May 8, 1829. He was said to have been very frail and very fair when a child. His personal beauty was such that it attracted wide attention, and he was a most amiable, tractable child. His sister relates that once, while their mother was resting at Pass Christian, she was startled by hearing the sound of a very attractive melody coming from the adjoining music room. It was a melody the mother had played. She knew that no one else but her three-year-old baby was in the house. Half startled and half delighted, she rushed to the room in which the piano stood and found Louis Moreau Gottschalk standing on a high stool.

The child's father was startled by this unusual manifestation of talent, and an expert was brought in in the person of a French musician called Letellier. He mapped out a course suitable to the talent of so young a pupil. At the age of six Gottschalk commenced



1829—The Real Gottschalk—1869

*"Music is my bride to cheer and delight me.
Music is my friend to amuse and make me gay.
Music—ah! it is my angel to lead me to God."*

studying French and also the violin with a teacher named Ely.

According to an account coming from Gottschalk's sister, the boy was so remarkable that he was requested to play the organ during the absence of the local parish organist. Indeed, he was impressed into service without warning of any kind. His teacher pulled the stops and used the pedals, but the boy read the music for the entire mass at sight. At the end he was so exhausted with excitement and delight that after running home to tell his mother he fell weeping hysterically in her arms.

A PRODIGY.

At eight Gottschalk gave a concert in aid of a violinist connected with the French opera (M. Miolau), who had been attended by misfortune. The concert was a huge success. After the child was home safely tucked away in bed he was awakened by a serenading party composed of the violinist and his many friends from the opera.

DEPARTURE FOR EUROPE.

Although even at that time musical culture had made a very gratifying advance in New Orleans, it was realized that a course of study in Europe was well nigh indispensable for the very talented boy. This was difficult to bring about, principally because the boy and his mother were so deeply devoted to each other. He was, according to all accounts, an unusual youth in the sense that he was constantly trying to do good to others. In after years his unselfishness was noted by many observers. A stern father, however, settled the European question by booking his passage on a steamer leaving New Orleans in May, 1842. By this time the boy had become very popular in his home city, and his farewell concert was attended by a very large audience. His departure was kept secret from his mother, and she was so prostrated by his going that for a time it seemed as though she might not survive.

AT SCHOOL IN PARIS.

Arriving in Paris, the twelve-year-old virtuoso was put in a private school conducted by M. Dussart. For the first six months he studied with Charles Hallé. Hallé (originally Carl Halle) was a German who had settled in Paris and had become the friend of Cherubini, Liszt, Chopin and others. In 1843 he went to England, where he worked for most of the rest of his life as a conductor and as a teacher. He was knighted in 1888. His position was such that he was able to introduce the wonderfully gifted Gottschalk to many celebrities. When Hallé left for England,

Gottschalk became the pupil of Camille Marie Stamaty, a pupil of Kalkbrenner and Mendelssohn. Stamaty also became the teacher of no less a master than Saint-Saëns. Under this new teacher Gottschalk made remarkable progress, and it is said that Chopin took a great interest in his work. His teacher in harmony was M. Maledan.

STUDENT LIFE IN PARIS.

Gottschalk was fortunate in having two influential relatives who introduced him into the exciting life of the Parisian capital. These were his aunt, the Comtesse de Lagrange, and his cousin, the Comtesse de Bourjolly. With the talents he soon became much sought, and his brilliant improvisations became the talk of Paris even in the days of great masters of the keyboard like Liszt, Chopin and Thalberg. Still a child, he found time to write down some of his improvisations, and the result was his *Ossian* and the *Danse des Ombres* both of which were dedicated to his mother. At fifteen he was writing such pieces as *Banner*, *Savanne* and *Bamboula*. An attack of typhoid fever proved an obstacle in his school work from which he did not recover for some considerable time. According to one report he was the pupil of Berlioz for a time, but it is not unlikely that he was rather his protégé than his pupil since the older musician took a fatherly interest in the work of the rising young pianist and composer.

His association with Berlioz was so important to him that he declined an invitation to visit the Queen of Spain. Frequent concerts took place in the Salle Pleyel, and many of the musicians of the day were very enthusiastic. Naturally men of the type of Offenbach, Le Couppey, Jos. Ascher and many others were fascinated by the immense facility with which Gottschalk treated his melodic ideas. His judgment was greatly respected, and when he was little over sixteen he was asked to act as one of the judges at a prize contest at the Paris Conservatoire. At the same time he gave a series of highly successful concerts in which Berlioz participated.

Overwork and overexcitement proved too much for so sensitive a youth, and in 1847 he was obliged to take a long rest. At every place, however, he was importuned to give concerts, and in Switzerland especially he extended his reputation very considerably through occasional appearances. In the meantime his family in America had become excited over the reports of his success, and his mother and his sisters visited him in Paris in December of the same year. This encouraged him immensely, and he wrote many of the popular salon pieces of the type which made his name famous during the next quarter of a century. Much of his time was devoted to playing for charitable purposes, as he was only too anxious to help others at all times.

EARLY CONCERT TOURS.

In 1849 Gottschalk made a tour of France, only to find that his pieces were played everywhere by people who were anxious to fête him after every performance. His father arrived in Paris and Gottschalk returned long enough to greet him and then departed for an extensive tour of Spain. There he was lionized in a manner difficult to understand in this more materialistic age. The king gave him "a rarely grand cross of 'Isabella la Catholique' and ténor stiff d'Holstein." The sword of honor, "quire this aero," was also bestowed upon him.

One sensational tale is told of his visit to Spain. A young woman who was devoted to music lay at death's door. She had longed to hear Gottschalk play, but was unable to leave her bed. She was in humble circumstances. The pianist heard of this and had his instrument taken to her room. There he played while her spirit departed in peace. After two years spent in the adulation of his Spanish admirers, he returned to Paris and left for New York in 1852, where he was greeted by his father and brothers. Gottschalk never saw Paris again.

AMERICAN APPEARANCES.

About the middle of the last century, Niblo's Garden was one of the chief amusement resorts in New York. It possessed a large auditorium and everything from symphony concerts to spectacular extravaganzas was presented in that famous theatre. Accordingly Gottschalk's first American appearance was scheduled to take place there. (Feb 11th 1853). Some of his fascinating piano pieces had gained some popularity in America and the concert was very successful. The musical criticism of the day leaned rather toward the spread eagle English which resounded through our legislative halls after the fashion of Daniel Webster. One of the papers in endeavoring to pile on applause of the exaggerated kind said, "Gottschalk has the dexterity of Jaell, the power of Mayer and the taste of Herz," a criticism altogether without meaning in this day since the minor pianists with whom he was compared are rapidly becoming little more than obscure phantoms in musical history. In another paragraph we are told that "he dashes at the instrument as Murat charged the enemy." The New York Tribune even went so far as to intimate that it was very gratifying to observe a citizen of our glorious

THE ETUDE

republic eclipsing Beethoven and certain other classical "old fogies."

A more authoritative criticism, albeit from an impassioned musical enthusiast, comes from no less than Hector Berlioz, and reads:

"Gottschalk is one of the very few who possess all the different elements of a consummate pianist, all the faculties which surround him with an irresistible prestige, and give him a sovereign power. He is an accomplished musician; he knows just how far fancy may be indulged in expression. He knows the limits beyond which any liberties taken with the rhythm produce only confusion and disorder; and upon these limits he never encroaches. There is an exquisite grace in his manner of phrasing sweet melodies, and throwing off light touches from the higher keys. The boldness and brilliancy and originality of his play at once dazzles and astonishes, and the infantile naïveté of his smiling caprices, the charming simplicity with which he renders simple things, seem to belong to another individuality, distinct from that which marks his thundering energy: Thus the success of M. Gottschalk before an audience of musical cultivation is immense."

GOTTSCHALK AS A COMPOSER.

Berlioz's adulation must come as a surprise to many who have read for years some of the supercilious criticisms of lofty musicians who fail to see anything of merit in the very individual work of Gottschalk because he worked along a somewhat different plane from that of the more serious and more exacting musicians whose names are classed with the masters of the art. However, the day of Gottschalk is now long past, and we may estimate his artistic achievements as well as his shortcomings through the perspective which lends frankness to judgment. Such programs as Gottschalk played would be impossible in the concert halls of America to-day. Compared with the great masterpieces for the piano, many of Gottschalk's works would be declared trivial and even banal by the average newspaper critic. This criticism would be justified in many cases. Even in Boston in his own day Gottschalk was very coldly received, for Boston was already saturated with the classicism of the German school. Regarded by the severe standards of taste cultivated by the musician who has rarely been away from his Bach, Beethoven and Brahms long enough to learn that fully three-fourths of the world still clings to pretty and catchy tunes of a more or less commonplace type, Gottschalk must forever remain beyond the pale. But for the millions who have yet to attain the musical heights Gottschalk and composers of his type are still the silken rope up which they are most likely to climb, if climb they will. Considered broadly, music of this class holds a far more important place in our general musical development than some hyper-critical, not to say "snobbish," censors ever admit. However, this discussion of a somewhat important phase in our American musical progress must not induce the reader to look upon the music of Gottschalk as lacking in merit. Indeed, much that Gottschalk did in the way of inventing tunes and treating them effectively for the pianoforte was highly commendable. His *Pasquinade*, for instance, is very striking both from the melodic and rhythmic standpoint. Compared with the *Ninth Symphony* or *Die Meistersinger*, it becomes absurdly insignificant, but notwithstanding this it possesses a distinct merit as a composition of its class and generation. The ever popular *Last Hope* is simply a hymn-like tune with a decorative "Air" on that, although superficial, is attractive. Hands (and distinctive). Gottschalk at least devised *D. Innamore* for this particular piece that gives an effect of Amy. Fount from the conventional variations as the processes of the time permitted. *Last Hope* is a fair example of the more stereotyped variations upon which so many musicians pinned their bid for present material success as well as their hope for immortality.

GOTTSCHALK AS A TEACHER.

It is hard to think of a man of Gottschalk's temperament as a teacher but nevertheless he frequently had pupils. His charming personality made him very popular. Of all those who studied with him none has gained a popularity equal to that of Teresa Carreno, who still is loud in his acclaim. Those who knew Gottschalk also knew that though he played his own type of composition at his concerts he was also well acquainted with the works of the classical masters and played them finely. Gottschalk, despite his impassioned disposition, was complacent enough to realize that it was his own individual works written along the lines of the style of salon compositions then so popular that made him in demand. Boston deigned to hear him and tried to accept him despite his training and traditions but in other parts of the country Gottschalk excited a *furore* hard to realize in this day. He visited cities then comparatively small in size such as Albany, Syracuse, etc., and the public literally went wild over his playing.

GOTTSCHALK IN LATIN-AMERICA.

In 1856 Gottschalk sailed for the West Indies and found himself so delightfully received by the warm-blooded people of the tropical isles that he remained with them for some six years. There he produced some of his most interesting work as a composer. Gottschalk went from town to town like a monarch,

His presence was the signal for a *festa*. That he was delighted is shown by his letters, which are a mixture of commonplaces reflecting the languid life of the torrid climate, here and there invigorated by quotations from Shakespeare and sauced by comparisons of the tropical bill of fare with the menu of Delmonico. Many of the things he produced were so trivial that he himself had them put out under the nom de plume "Seven Octaves," but he did produce such a piece as *Oyes Creoles*, and we are told that he was more susceptible to the eyes of the lovely creoles than was best for his musical advancement.

Departing from the West Indies he toured through Central America and Venezuela, returning to New York in 1862. Much to his surprise he found New York as brilliant and apparently as prosperous as ever despite the fact that the country was in the midst of one of the most terrible of all wars. He gave concerts successfully and was delighted with the country as he found it after so long an absence. The papers were so enthusiastic over his playing that he was "sickened with the flattery." At other critics who failed to enjoy his light hearted compositions and appreciate them as representatives of a special style he had favored him, buried, "Why will they exhaust their ten-pounds in order to kill mosquitoes?" In Boston his reception by the public was more favorable, but the papers still regarded him coldly. He took sides with the North in its struggle against the South and in Montreal when he was requested to play *Dirig*, went to the piano and played an elaborate improvisation around *Yankee Doodle*.

RETURN TO SOUTH AMERICA.

In 1865 Gottschalk sailed for San Francisco. Transit by land across the continent was far more difficult at that time than the little matter of the water voyage around South America. After a none too successful sojourn in California, he sailed for South America, where he met with immense favor in all the countries he visited. His houses were "sold out" eight days in advance and seats brought as high as twenty-five dollars apiece. In Brazil he became a favorite of the emperor, and his friendship with the Portuguese pianist, Arthur Napoleon, was also of great assistance to him in Rio Janeiro. In South America he won popular favor by his charitable tendencies and his interest in establishing free schools. Indeed, there are many who feel that his influence upon education in the Latin-American countries was very great indeed. A quotation from one of his addresses indicates a very broad grasp of an important principle which he endeavored to get South Americans to observe:

The popular system of education in the United States is that austere elaboration, which, of a child, makes successively a man, and later a citizen, has for its principal object that of preparing the individual for the use of liberty, that cuiusque of the strong, but which frequently for the weak is transformed into the shirt of Nessus. In my country, it is not its eminent individuals, but the superiority of the intellectual level of the people, which attracts the attention of the observer; for however great Prescott, Longfellow, Everett, Bancroft, and many others may be, these noble characters are lost to view in presence of the enlightenment of the collective entity—the "people."

A Berlioz-like combination of players pleased the South Americans, and Gottschalk arranged orchestras with eight hundred performers and sometimes he had as many as thirty pianists. The emperor of Brazil took an active interest in all these "events." He even made Gottschalk director general of all the bands of the Army and Navy so that he would have as much help as he needed. Gottschalk rejoiced in the possession of eighty drummers.

GOTTSCHALK'S LAST DAYS.

On the 26th of November Gottschalk conducted a huge festival in Rio Janeiro. A feature of the concert was a "Marche Solemné" which he had arranged for the orchestra. It concluded with the National Hymn. Gottschalk had hardly recovered from an attack of yellow fever. The next day the worn-out musician tried to lead the orchestra again, but was too weak to do so. He gradually grew worse and died on December 18, 1869. The Philharmonic Society conducted the funeral, and for some time his body laid in state. On the day of the burial, business ceased in the Brazilian capital and the streets through which the cortège passed were lined with people for miles. He was buried within the rites of the Roman Catholic Church, of which he had been a member during his entire lifetime.

AVAILABLE GOTTSCHALK COMPOSITIONS.

The writer has made a somewhat careful survey of the compositions of Gottschalk, noting particularly those which stood his "survival of the fittest" test but which are nevertheless of merit musically. The numbers represent American national airs), *Yankee Doodle*, *Hail Columbia*, *Air de la Hurana* (a surprisingly beautiful Habanera with rhythmic difficulties which put it in 8); *Souvenir Andalouse* (a brilliant collection of Spanish themes, 3); *Pasquinade* (one of Gottschalk's most characteristic pieces, 5); *Circus Eyes* (may also be obtained in duet form, 4); *Orfeo Grand Polka* (brilliant piano piece of great popularity, 4); *Radicante Valse* (7); *Ricordati Nocturne* (6); *Marche de Blush* (4); *Marmurite Valse* (4); *Morte* (6); *The Maiden's Scoundrel Mazurka* (4); *Marche Funèbre* (this is an exceptionally fine work even in this day, 7); *Rambunctious Intermezzo* (excellent, 9); *Le Banister* (West Indian Negro

folk song type made into an interesting piano piece, 7); *Eighth Ballade* (showing Gottschalk's aspirations toward a higher style); *The Banjo* (immensely popular, 8); *The Dying Poet* (4); *Fairy Land Schottisch* (trivial, 3); *Danse Ossianique* (6); *Valse Poétique* (7); *Grand Scherzo* (indicates Gottschalk's possibilities had he set his aim just a little higher. This is a very unusual composition for its time, 7); *Water Sprite* (popular but trivial, 7); *The Spark* (5); *The Tremolo* (possibly Gottschalk's most successful effort, 8).

The difficulties in Gottschalk's works are of a purely technical character except in those cases where he has reproduced the fascinating but baffling rhythms of Latin-America. Space prevents us from mentioning other compositions of merit but less renown than the above.

AN APPRECIATION OF GOTTSCHALK BY ONE WHO KNEW HIM.

Some years ago John Francis Gilder, an American pianist and composer of popular salon music, wrote the following appreciation of Gottschalk in the *Musical Record*. It is not given here as an accurate estimate of Gottschalk's standing as an artist but rather as means for the present day reader to understand the enthusiasm with which Gottschalk was regarded by his contemporaries.

"I have heard many pianists of note dating back into the 'forties' beginning with Henri Herz and extending through to Paderewski. Of the entire number I consider Thalberg, Gottschalk and Rubinstein the three greatest. Each possessed genius, originality and individuality as a composer. Rubinstein covered a larger range of compositions than either of the others. Thalberg created a new school of piano effects, and Gottschalk had very great individuality as a composer. His compositions, however, require for their proper interpretation not only an almost perfect technic but a touch incapable of the most delicate expression and also of great power. To be a good Gottschalk player requires a poetical nature. One must possess the delicacy of a Joseffy combined with the power of a Rubinstein to be able to give a correct idea of the full capabilities of Gottschalk's music.

"Although I appreciate and admire Gottschalk as a composer, I think he was still greater as a virtuoso. I have had many opportunities for hearing him play and imbibed inspiration from his superb performance of his most notable pieces.

"When Gottschalk came upon the stage at a concert he always wore white kid gloves. After seating himself at the piano, while slowly pulling off his gloves he would look around at the audience, smiling and bowing to friends whom he recognized. He usually improvised a few chords before beginning the piece always in perfect taste and correct form. His touch was indescribably charming and he produced tones from the piano that have probably never been equaled by any other performer. I never heard Liszt, but presume that there were points of similarity between him and Gottschalk. Undoubtedly they were the two greatest pianists that ever lived.

"It is not true that Gottschalk only excelled in the performance of his own compositions. I have heard him play Bach fugues and other classics, one after the other, with the most wonderful effect. Whatever he played he glorified with the superb quality of tone and brilliancy of execution always at his command. He had an enormous repertoire at his command. People wanted to hear Gottschalk play Gottschalk. There nothing very remarkable in that. When Charles Dickens gave readings in this country he read from his own works exclusively. No one criticized him for not reading selections from the work of other authors. Gottschalk's compositions are so original and charming that they were, when played by him, indescribably effective. When he played the *Last Hope* he made the melody sound as though someone was playing it upon an organ with the vox humana stop drawn, and the delicate runs accompanying it sounded like the murmur of an Aeolian harp. The effect was such that many in the audience would be affected to tears. It might seem extravagant language, but I consider Gottschalk the most perfect master of pianoforte effect that ever lived. With the exception of Thalberg, I have never heard any other pianist whose execution and playing were so absolutely flawless. A number of great pianists have appeared since and delighted the world by their masterly performances; and I certainly would undertake to depreciate their great merits. I can only assert the impression Gottschalk's playing made upon me. There are many others, however, who coincide with my opinion of this great genius."

The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

SCHOOL AND MUSIC STUDY.

"1. How can a high school pupil with many hours of home work to prepare become a successful player? In other words, how can a general and musical education be carried on at the same time?

"2. What pieces should one be able to play after three years' practice? Also what books should one be up to?"

M. N.

This is a problem that has not as yet been satisfactorily solved, if indeed any real attention has been given to it by school authorities. It would seem as if public school education had been entirely laid out on mechanical or routine lines. It is a sort of hopper into which every sort of human grist is poured regardless of innate tendencies, or natural aptitude for any profession. In this regard a private school holds vastly above the public educational mills. If a child desires to pursue a musical education, and at the same time acquire general knowledge, his course of study in the schools should be so laid out that he could have a reasonable practice time. A course of study should not be laid out for five hundred students which is to be unalterable and incapable of re-arrangement. Rather each pupil should be studied and the various courses arranged to meet individual conditions. In the case of a piano student, certain studies might be omitted, and perhaps a year or two longer taken in order to complete the necessary studies. In some cities I believe arrangements have been made so that music students may receive credits done in that work. It has not as yet become general. Until it does your first question will remain unanswered. It can only be solved in accordance with the individual conditions under which one lives.

2. This depends altogether upon the amount of natural ability possessed by a given pupil and the amount of time given to practice. A fair average would be to say the fourth and fifth grade. This would mean the fourth book of the Standard Graded Course, with books like Cooke's *Mastering the Scales and Arpeggios*, Mason's *Touch and Technic*, Czerny's Opus 299, or Czerny-Liebling Book 2, Heller Opus 46 and 45, Mendelssohn's *Songs Without Words*, and working gradually into the easier sonatas of Beethoven. Any pieces that you see listed as fourth or fifth grade would belong in this class.

INEXACT.

"I have a pupil who understands the scales, major and minor, can recognize sequences, and name almost any chord in her pieces, and yet she does not play well. Her technic seems to be supple and excellent, but she strikes notes before she takes the time to see what they are, and does not detect the wrong notes when she has struck them. What would you do with such a pupil?"

G. M.

Such a pupil is perhaps playing with her eyes and not her ears. She sees the music, perhaps conceives it in her mind, but rushes along without determining whether the correct sounds have been produced or not. Good musicians sometimes do this when they are trying to quickly obtain an idea of a difficult composition which they cannot read at sight and get in all the notes at the same time. Their minds take in the import of the music through their eyes, but their ears do not stop to listen whether their fingers produce the right sounds or not. There are many bright pupils who soon learn to form a mental conception of a musical phrase the moment the eyes fall upon it, taking it in as a whole at that. Your student may be one of this class. To cure her of the habit of playing without listening, two things may be done. First she should be made to do a great deal of slow practice, listening intently to every note. Second, she should memorize a great deal. This will force her to concentrate her attention upon what she is doing, and she will be obliged to listen to every sound. Memorizing often comes difficult to this class of players, but by beginning with comparatively simple compositions, especially those simple in formal construction and not contrapuntal in character, and learning

them phrase by phrase, she can gradually acquire skill and greatly improve her playing from every standpoint.

REED ORGAN.

"1. What should be taken up after finishing Landon's *Reed Organ Method*?

"2. What etudes should be taken with the third and fourth grades of the Standard Graded Course?"

E. F.

1. *School of Reed Organ Playing*, by Landon. This is in four volumes, and you would better begin with the second book, having already done the same author's *Method*. *Velocity Studies for Reed Organ*, by Theodore Presser, you will find a very valuable adjunct to your study. *Laus Organi*, in three volumes, is an excellent collection of pieces for reed organ. It will also be a good plan for you to send and get *Graded Course of Study for Cabinet Organ*, by M. S. Morris, a ten-cent booklet, which will provide you with a great deal of useful information.

2. Czerny-Liebling, Book II, *First Study of Bach*; Heller, Opus 47; Bach, *Little Preludes*; Heller, Opus 46 and 45. Cooke's *Mastering the Scales and Arpeggios*, constantly.

TROUBLE WITH TIME.

"I have a pupil who reads notes well but is very ragged in time, so that her playing makes one nervous. What can I do to help her?"

H. E.

Give her a special course of study in time beating, especially away from the instrument. Make her count the various kind of time, speaking strong accents on the strong beats of the measure. Procure *Exercises in Musical Rhythm*, by Justis, and give her a thorough course of instruction in them. These are studied by tapping the exercises on the table with the finger, a pencil, or other convenient instrument. *Exercises in Time and Rhythm* is also excellent, and it will be a good thing to take some work from both the books. Give her simple pieces on the piano and count aloud while she plays. Also make her count aloud the pieces as you play them. You will obtain much help from this. Do not forget that much depends on the strong beats being emphasized in all exercise work. Pupils must not only be taught to feel the regularly recurring beats within the measure, but the swing of the measures as balanced one against another.

MUSIC AS A CAREER.

"1. Is it possible with only two hours a day to practice, and four hours on Sunday, to become a fine player? Being employed it is impossible to give more time, but wish to prepare myself for a musical career.

"2. Should Czerny's Opus 299 be played up to the metronome mark? I find it difficult to compass.

"3. Should I keep them in constant practice? I find that after dropping them for a few weeks I forget portions of them."

P. R.

Many have become fine players with no more time for practice than you specify. Two hours used intelligently will enable you to accomplish more than four hours employed in the manner of the average pupil. The work of the average player is listless and results are comparatively slow. It is astonishing how much such a pupil can accomplish when undertaking something in which he or she is earnestly interested. Many teachers owe their success to their ability to inspire this interest in their pupils, hence if you lay out your work intelligently, and concentrate yourself upon it to the exclusion of every outside factor, give yourself up to complete absorption so that you completely forget yourself and the world, know nothing except the work in hand, you will then make progress that will surprise you. The only question is, can you do this? It seems to be possible to but few. Men of genius tell us that their great work has been accomplished in no other way. If necessary to them, how much more so to people who may not have genius. This absorption may be one of the characteristics of genius as is maintained by many. If so you will find it a good thing to imitate. Proceed

with your work in this manner, and at the end of a year you will be able to determine the value of what you are accomplishing. You can hardly do it in less. Secure a first-class teacher and give yourself up explicitly to his directions.

2. The metronome marks on Czerny's etudes were made before the old fashioned pianos with actions so light that you could almost blow a key down with the breath had been supplanted by the modern instruments with their heavy actions. Liebling in his selected Czerny studies has made new markings more in accord with the necessities of a modern piano action. Many of the old markings are too fast.

3. Keeping up a repertoire and keeping everything in practice you have been over are two things. Your repertoire should be small, requiring only a limited amount of time to keep it in order. The object of your etudes and exercises is to enable you to accomplish a certain definite result, acquire a certain amount of facility. Having brought this about they have fulfilled their function. Reviews of the more important ones are essential. Certain advanced etudes must become a part of your life. But in the earlier stages many of the etudes you use to climb by do not need to be reverted to again. Even though you find that you stumble over them somewhat, yet in their practice you have acquired a facility that will enable you to pass on to something more difficult. Therefore do not worry over the point you raise in question 3. Simply be sure as you progress that you have secured everything possible out of each etude for your immediate good.

A CHOPIN WALTZ.

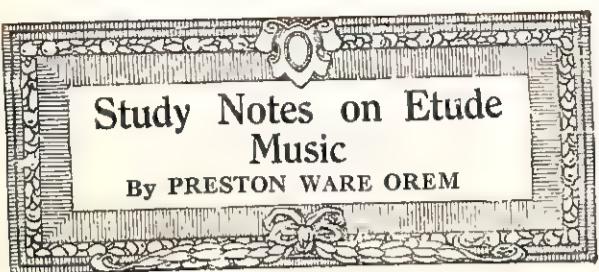
"Will you please tell me how the first movement of Chopin's Waltz in A Flat, Opus 42, should be played: whether in triplets, giving the idea of two-four time with the right hand, or should it be played the straight three-four time with both hands?"

G. A.

This is an example of cross rhythm producing one of those vague effects of which there are so many in modern music. The right hand part should not be played as triplets, although it sounds that way as many play it, particularly when the left hand part almost vanishes out of hearing. Again the page often sounds absurdly mechanical, the melody thumping along absolutely expressionless. It cannot be played in an interesting manner unless with perfect ease and freedom of execution. Young players rarely acquire this in cross rhythm, hence the general stiffness of the result. The only way to acquire this freedom is to practice the page a great deal as an exercise with two notes in the right hand against one in the left. This will give eventual mastery of the notes. Work up the requisite speed in this manner, then add the accents to the melody notes, playing otherwise with the same evenness of touch. The left hand must be kept very distinct although very light, the whole passage being leggiero. Now try and feel the melody as in two-measure phrases, the first note with the proper amount of accent for a leggiero passage, the second melody note lighter, the next with a secondary accent, and the fourth very lightly. Let your audience feel this phrasing throughout the passage, and it will assume intelligence at once, instead of the flat monotony we so often hear. It is this phrase rhythm that will make the music intelligible, the first beat of each two-measure phrase beginning with a very appreciable accent, although not enough to spoil the leggiero effect.

It is reported of Godard's *Second Mazurka* that it was originally composed for a drug manufacturer to give away as a premium with a certain concoction he was launching on the market. The druggist rejected the work on the plea that it was "too difficult." The manuscript was afterwards seen by a publisher who accepted it at once.

THE ETUDE



HOME, SWEET HOME—T. PRESSER.

Mr. Theodore Presser's variations on *Home, Sweet Home* were written in 1882, while he was still actively engaged in pianoforte teaching. They were especially designed to prove acceptable to students at young ladies' seminaries. These variations will make as good and as taking a show piece to-day as at the time they were originally written. They are now republished in a new and revised edition. This number should be played in the style of a Gottschalk piece, with much expression and with all ornamental passages light and brilliant. Grade VI.

ORIENTALE—W. C. E. SEEBOECK.

The composer, W. C. E. Seeboeck, was born in Vienna in 1860, settled in Chicago in 1881 and died there in 1906. He was an accomplished pianist and a polished writer. *Oriente* is one of several *Airs de Ballet* written shortly before his death. It is an extremely characteristic composition, beautifully contrasted throughout. Grade V.

ORFA GRANDE POLKA—L. M. GOTTSCHALK.

Gottschalk's life and works are comprehensively treated in another department of this issue. *Orfa Grande Polka* is one of the least difficult of his compositions, which has been popular for many years. It is an excellent example of the *concert polka* written in brilliant and showy style, one of those pieces which when well played sound more difficult than they really are. Grade V.

SONG OF THE BROOK—H. D. HEWITT.

This is an excellent characteristic piece, having educational value, by an experienced American composer and teacher. The graceful left hand melody should stand out strongly against the rippling arpeggios of the right hand. Although the thirty-second notes are indicated to be played *legato*, the effect will be more brilliant and characteristic if they are slightly detached. Grade IV.

INDIAN FLUTE CALL AND LOVE SONG—T. LIEURANCE.

A well-known composer and educator, in speaking recently of the work of Thurlow Lieurance, commented upon its "naturalness." Mr. Lieurance has taken the Indian Music as he found it, and his transcriptions breathe the true spirit of all out-doors. *The Indian Flute Call and Love Song* is a new and charming arrangement of some aboriginal thematic material, which will well repay careful study. Grade IV.

DIALOGUE—J. H. ROGERS.

Dialogue is one of a set of three pieces, fresh from the pen of the well-known American composer and teacher, Mr. James H. Rogers. Mr. Rogers always has something to say, and says it well. These new pieces are in his best vein. *Dialogue* as its name implies, is a song without words in which two voices, a soprano and baritone, take part, in duet style. It will afford an excellent study in touch and in the singing style of delivery. The two leading voices must both be brought out well and must contrast, while accompanying passages must be slightly subdued. Grade III½.

HOMAGE A BEETHOVEN—A. ADAM.

The composer, Adolphe Adam (1803-1856), is chiefly known nowadays by his celebrated Christmas Hymn, *O Holy Night*. He was a professor in the Paris Conservatoire and wrote many successful operas, also piano pieces and songs. The minuet entitled, *Homage à Beethoven*, is a hitherto unpublished piano piece. It is an excellent piece of workmanship, written in the style of the classic masters. Grade III½.

ROSE OF ANDALUSIA—J. F. COOKE.

The enchanting Spanish rhythms, so suggestive of the languid yet emotional people of that wonderful country of sunshine, flowers, romance and beauty,

women, have been in great vogue of late. Players have discovered that these rhythms are not nearly so difficult to execute as some of the syncopated rhythms which characterize the national music of other countries. While Mr. Cooke's composition is composed of three simple melodies, easily within the grasp of the third grade pupil, it will be found useful to teachers because it sounds more difficult than it really is, and at the same time it makes a very pleasing and instructive change from the regular "square cut" piece, lacking the novel fascination of an individual rhythm. Do not play this piece too fast. In the third section (key of C) sing the melody in the left hand very languidly, imitating a guitar in the accompaniment. Grade III.

LOTUS BLOSSOMS—F. A. WILLIAMS.

Mr. Frederick A. Williams is a talented American composer and teacher whose works have been very successful. *Lotus Blossoms* is one of his most recent compositions. It is a waltz movement in the quick running style which will prove useful and taking either for study purposes or recital work. Grade III.

OL' UNCLE MOSE—M. CROSBY.

This is one of a set of *Plantation Scenes* by the well-known American woman composer, Marie Crosby. *Ol' Uncle Mose* suggests an ancient Southern darky, of the "Uncle Tom" type. The introduction of a few measures of *Old Kentucky Home* adds a poetic and happily reminiscent touch. Grade III.

TUNING UP—G. L. SPAULDING.

The text furnished by the composer gives a clue to the interpretation of this jolly, new, characteristic number by Mr. George L. Spaulding. One can readily imagine the amateur musicians starting off in a minor key, and after several false starts, tuning up and finally settling down into the major. Grade III.

TAPS!—H. ENGELMANN.

An appreciative biographical sketch of Mr. Hans Engelmann will be found in another part of this issue, (page 422). The very attractive little military march entitled, *Taps!* introducing the bugle call, "Extinguish Lights," is Mr. Engelmann's last composition, written within a few weeks before his death. It serves to display the cheerful character of Mr. Engelmann's melodic invention, even in a period of weakness and ill health, and reflects, in a measure, his usual sunny disposition. Grade II½.

SIGNS OF SPRING—D. ROWE.

A timely and very taking first grade piece, which may be either sung or played, or both together. Pieces of this type are always in demand for young students and for elementary work, and this is a particularly good specimen both as to words and music.

SOLDIER'S DREAM (Four Hands)—E. F. CHRISTIANI.

Soldier's Dream is a new and characteristic duet number which players will enjoy working out. It should be played in descriptive style with well contrasted coloring, according to the explanatory text accompanying the music. In fact, the expression should be slightly exaggerated throughout. The parts for both players are of almost equal importance. Grade IV.

ROMEO AND JULIET (Violin and Piano)—H. PARKER.

A very pretty and expressive violin number, quite easy to play but very effective. All of Mr. Parker's violin pieces have proven very successful in the past and this new one should prove no less so. Grade III.

CANZONE TTA (Pipe Organ)—G. N. ROCKWELL.

An unusually effective organ number of lighter character. This piece is not too lively for a church voluntary at this season of the year and it will make a bright and dainty recital number. With a little adaptation it will be found satisfactory as a piano piece.

THE VOCAL NUMBERS.

Tosti's *Good-Bye* is one of the standard songs, always acceptable. We have printed it in the most popular key, with both English and Italian words and with a new and very effective *ad libitum* violin part.

Ira B. Wilson's *The Secret* is an easy and very pretty song suitable for teaching or encore purposes.

E. J. Darling's *Slumber Sweetly* is another good teaching or encore song, an excellent example of the lullaby type.

1838—PAOLO GIORZA—1914.

NEWS comes from Seattle of the death of Paolo Giorza, the distinguished composer of masses, ballets, etc. He was born in Dezio, near Milan, 1838, and first studied music with his father, Luigi Giorza, a noted grand opera baritone of his day. So rapidly did he advance that he composed his first mass as an exercise while in his ninth year. At the age of twelve he walked into Milan and witnessed his first ballet at La Scala, and on returning home immediately set about composing a similar work entitled *Un Fallo*. When he was seventeen years old he was engaged by the City of Venice to write a special ballet to be produced as part of a celebration in honor of the Grand Duke Maximilian, of Austria, who was destined to be the ill-fated Emperor of Mexico. In all he composed about seventy-five ballets, all of which were remarkably successful.

He also wrote nine masses, three sets of vespers and several hundred single compositions. His one opera, produced in the sixties, was a failure. He first arrived in this country in 1867, but after a few years went to Australia, where he lived about twelve years. He then returned to Europe. Giorza came again to this country to fill an engagement at the Buffalo Exposition. He then came to Philadelphia, where he lived until he went to Portland to fill another engagement as musical director. From there he went to San Francisco, where he lost all his possessions in the earthquake. He finally settled in Seattle, where he has since lived. Giorza enjoyed the friendship of such distinguished composers as Rossini, Verdi, Wagner, Massenet and many others contemporaneous with him, and had an inexhaustible fund of anecdotes concerning them. His broad information, sound training in the best Italian traditions of singing, genial personality and rich experience made him a very excellent teacher.

1831—CARL KOELLING—1914.

THE death of Carl Koelling took place on Sunday evening, May 3d. Mr. Koelling has written a great number of pieces which have been well liked by numerous readers of THE ETUDE. The deep sympathies of all will go out to those who were near and dear to him. The following brief sketch, which appeared in the *Gallery of Musical Celebrities*, published in THE ETUDE for February, 1913, will be of interest at this time:

Koelling was born in Hamburg, Feb. 28, 1831. He was the son of an excellent flute player, and to music early in life. He became a pupil of J. Schmitt and appeared in public at the age of eleven. He with the favor of the reigning sovereign of Bückeburg, a blind man, who became much interested in the boy. The boy's mother was obliged to refuse the offer as needed his assistance. Upon returning to Hamburg again went to Schmitt for instruction and also Marksen, the teacher of Brahms. He became a member of the band of the Eighth Battalion of the army, stationed at Hamburg, and also leader of many societies, several of which he founded. In 1857 he came to Chicago where he has remained ever since, teaching and composing. He has been one of the most prolific of writers, and his works include many known piano pieces. The opera, *Schmetterling*, produced in Hamburg in 1891, and other works in larger forms have also obtained a hearing. Many of his compositions, however, have been teaching pieces, in providing which he has been a "good angel" to many a student plodding along the road of technical difficulties. Among these pieces may be mentioned *Hungarian Flowers*, *Eight-Measure Studies in all Keys*, *Floral and Pupil Duets*, *From Norway*, *Flying Leaves*, *Infernal*, and many others.

WHILE Liszt's generosity to his fellow artists was phenomenal, he could nevertheless be severe in his criticisms. "What is that?" he asked one day of a student who was playing a piece of music that did not appeal to the virtuoso. "It is Sternfeld's *Maid of Orleans* sonata," said Liszt, vividly, "what a pity!"

Mr. Engelmann's Last Composition.

TAPS!
MILITARY MARCH

H. ENGELMANN

Tempo di Marcia

M. M. $\text{d} = 120$

Maestoso

f Bugle Call

Tempo di Marcia

M. M. $\text{d} = 120$

basso marcato

eresc.

TRIO

ff Drums

pp *mf*

sf

Fine

sf *> D.C.*

THE ETUDE
ORIENTALE
AIR DE BALLET

Vivo M. M. ♩ = 126

W. C. E. SEEBOECK

p

f

p cresc.

f

p cresc.

ff

p cresc.

p cresc.

ff

p cresc.

p cresc.

p

f

last time to Coda

CODA

SIGNS OF SPRING

VOCAL OR INSTRUMENTAL

OLIVE HALL

DANIEL ROWE

Allegretto M. M. ♩ = 108

There's a soft-ness to the morning air, A rap-ture in the breeze; There's a

some-thing makes the world more fair, A new life stirs the trees; Now the pret-ty flow-ers bud a-gain, And the

birds are on the wing, Dear old Moth-er Earth is green once more, That's the sur-est sign of Spring!

THE ETUDE

HOME SWEET HOME

THEODORE PRESSER

Maestoso

Copyright 1914 by Theo. Presser Co. 4

THE ETUDE

431

THE ETUDE

431

2

5

4

5

4

4

f

dim.

p

1 2 4 4 1 8 4 5 1 2 4 1 8 4 5 1 2 4 4 1 2 4 1 8 4 5 5 1 2 4

1 2 4 4 1 8 4 5 5 1 2 4 1 8 4 5 1 2 4

f

dim.

THE ETUDE

THE ETUDE

433

Allegro agitato

ff

Ped. simile

2

1

con fuoco pomposo

ff

tutta forza

LOTUS BLOSSOMS

VALSE - ETUDE

FREDERICK A. WILLIAMS Op. 86

Allegro M.M.=72

Sheet music for a solo instrument, likely guitar or mandolin, featuring six staves of musical notation. The music is in common time (indicated by '4'). Various dynamics are used, including 'mf' (mezzo-forte), 'p' (piano), and 'f' (forte). Fingerings are indicated above the notes on each staff. The piece concludes with a 'Fine' at the end of the sixth staff.

Copyright 1914 by Theo. Presser Co.

British Copyright Secured

THE ETUDE

435

The Etude consists of three staves of piano music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music is primarily composed of eighth-note patterns, with some sixteenth-note figures. Fingerings are indicated above the notes, such as '5 1 3 2 1' and '4 2 1'. The dynamics include 'f' (fortissimo) and 'p' (pianissimo). The piece concludes with a repeat sign and 'D.C.' (Da Capo).

OL' UNCLE MOSE

MARIE CROSBY, Op. 35, No. 1

Molto moderato M.M. $\text{♩} = 100$

This sheet music for 'Ol' Uncle Mose' includes four staves of music. The first staff begins with a dynamic 'mf' and a tempo marking of $\text{♩} = 100$. It features a melodic line with various note heads and stems. The second staff starts with a dynamic 'p dolce.' and includes lyrics: 'In Quartet style'. The third staff continues the melody with lyrics: '"The head must bow, and the back will have to bend, Where ev-er a dark-y may go,''. The fourth staff concludes the piece with a dynamic 'pp' and a tempo marking 'a tempo rit.'. The music is set in common time.

SOLDIER'S DREAM

Andante molto M.M. ♩ = 69

SECONDO

EMILE FOSS CHRISTIANI

The sheet music consists of two staves of musical notation for piano. The top staff is in common time (♩ = 69) and the bottom staff is in waltz time (♩ = 63). The music is divided into sections labeled "Andante molto" and "Tempo di Valse". Fingerings (1, 2, 3, 4, 5) are indicated above the notes, and dynamics (p, pp) are shown throughout. The notation includes various note heads, stems, and rests, with some notes having horizontal dashes through them.

SOLDIER'S DREAM

The soldier, having fallen asleep, dreams in turn of love, the dance, his future wedding day, and of warlike deeds, only to be rudely awakened by the Bugle Call at sunrise.

Andante molto M.M. $\text{d} = 69$

PRIMO

EMILE FOSS CHRISTIANI

Andante molto M.M. $\text{d} = 69$

PRIMO

EMILE FOSS CHRISTIANI

Tempo di Valse M.M. $\text{d} = 63$

THE ETUDE

SECONDO

Tempo I.

Marcia vivo M.M. = 108

Tempo I.

lunga *p cantando*

ff

Tempo I.

PRIMO

8

Marcia vivo M. M. ♩ = 108

8

8

8

8

Tempo I.

8

f Bugle Call (Reveille)

fff

THE ETUDE

SONG OF THE BROOK

Tempo Giusto
Allegretto M.M. $\text{d} = 72$

H.D. HEWITT

THE ETUDE

441

LAST TIME TO CODA.

CODA

poco piu mosso

attempo

rall.

D.C.

NEVER BEFORE PUBLISHED

HOMAGE Á BEETHOVEN

Tempo di Minuetto M.M. = 108

AD. ADAM

Tempo di Minuetto M.M. = 108

AD. ADAM

Copyright 1914 by Theo Presser Co.

The first section of the musical score consists of three staves of piano music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music includes various note heads with numbers (e.g., 3, 2, 1, 5, 4, 3, 2) and slurs. Dynamic markings include *p*, *dim.*, and *pp*.

"INDIAN FLUTE CALL AND LOVE SONG"

(NORTHERN CHEYENNE)

Recorded and Harmonized by
THURLOW LIEURANCE

NOTE: This melody and flute call was recorded on the Northern Cheyenne reservation, near Lame Deer, Montana, April 2d 1912 at the Traders' store. The melody was played into a phonograph which recorded it exactly as played by the flutist, John Turkey Legs.

Andante moderato

This section contains a multi-section musical score for piano. It starts with a section labeled "Flute Call" in parentheses, followed by "Moderato". The score then transitions to a section labeled "(Love Song)" with a dynamic of *8* and "Plaintive". After this, there is a section labeled "(Intermezzo)". The score continues with several more sections, each with its own unique musical style and dynamic markings, such as *fff*, *f*, *ppp*, and *pp*.

THE ETUDE
ORFA GRANDE POLKA

INTRO.

L. M. GOTTSCHALK

The sheet music consists of ten staves of musical notation for piano, arranged in two columns of five staves each. The music is in 2/4 time and uses a key signature of two flats. The notation includes various dynamics such as *mf*, *p*, *pp*, and *rapido*. Performance instructions include *conn grazia*, *Marziale*, *a tempo*, *p grazioso*, *popo rit.*, and *Animato*. Fingerings are indicated above many notes and chords. The music begins with an introduction, followed by sections labeled *conn grazia*, *Marziale*, *a tempo*, *p grazioso*, *popo rit.*, and *Animato*.

Tempo di Marziale

CANZONECCA

PIPE ORGAN*

GEO. NOYES ROCKWELL

Cantabile M.M. = 120

Gt. Harmonic Flute to Sw.

(Registration suggestive not arbitrary)

THE ETUDE

The music consists of six staves of musical notation for a string instrument, likely guitar or cello. The notation includes fingerings (e.g., 1, 2, 3, 4, 5) above the notes, dynamic markings (e.g., *accel.*, *rall.*, *pp*, *cresc.*, *rall.*, *morendo*, *close Sw.*, *Tremolo*, *Swell*, *Gamba or 8 ft. string Flute off*, *Close Swell*, *add Cello*, *Cello off*, *Tempo I Gt. first comb.*, *Sw. stop. Diap. off*, *D.S. S⁴*), and performance techniques (e.g., slurs, grace notes, grace note patterns). The music is divided into sections: the main body of the etude, a 'CODA' section, and a final section labeled 'Tempo I Gt. first comb.'.

Accompaniment: The bass staff provides harmonic support with sustained notes and rhythmic patterns.

Performance Instructions:

- Accompaniment:** The bass staff provides harmonic support with sustained notes and rhythmic patterns.
- Tempo:** The tempo is indicated by 'a tempo' in the middle section.
- Dynamic:** Dynamics include *accel.*, *rall.*, *pp*, *cresc.*, *rall.*, *morendo*, *close Sw.*, *Tremolo*, *Swell*, *Gamba or 8 ft. string Flute off*, *Close Swell*, *add Cello*, *Cello off*, *Tempo I Gt. first comb.*, *Sw. stop. Diap. off*, and *D.S. S⁴*.
- Technique:** Fingerings (1, 2, 3, 4, 5) are used throughout the piece.
- Section:** The music is divided into sections: the main body of the etude, a 'CODA' section, and a final section labeled 'Tempo I Gt. first comb.'

ROSE OF ANDALUSIA
SPANISH INTERMEZZO

JAMES FRANCIS COOKE

Moderato Grazioso M.M. ♩ = 84

The sheet music consists of ten staves of musical notation for piano, arranged in two systems. The first system starts with a treble clef and a bass clef, both in G major. The tempo is indicated as *Moderato Grazioso* with a metronome mark of $\text{♩} = 84$. The dynamics include *mf*, *f*, *cresc.*, *piu allegro*, *mf*, *p*, *marcato il canto*, *f*, *p*, and *D.C.*. The second system begins with a treble clef and a bass clef, both in G major. It includes dynamics *l.h. r.h.*, *l.h. r.h.*, *marcato*, *f*, *p*, and *l.h. r.h.*. The notation features various hand positions (e.g., 1, 2, 3, 4, 5) and specific performance instructions like *Ped. simile* and *Moderato languidamente*.

TUNING UP!

HUMORESQUE

GEO. L. SPAULDING

Note-The Amateur Band has a rehearsal and the first reading of a new composition. Although the piece is written in D major, they start off in D minor. After a few measures they break down, tune up, and start again. Finally discovering they are in the wrong key, they start anew and proceed on the "Even tenor of their way."

Andante moderato M. M. ♩ = 104

Copyright 1914 by Theo. Presser Co.

ROMEO AND JULIET

British Copyright Secured

HENRY PARKER

Maestoso M. M. ♩ = 84

dolce.

Copyright 1914 by Theo. Presser Co.

International Copyright Secured

Last time to Finale ♪

con passione rit.

colla parte

mf animato *f*

mf *f* *ff*

marcato il basso

*D. S.**

mf *cresc.* *ff rit.* *dim.*

mf *cresc.* *ff rit.* *dim.*

Finale

mf *p* *cresc.* *dim.* *dolce.* *rall. con espress.*

mf *a tempo* *p* *cresc.* *dim.* *p molto sostenuto* *rall.*

a tempo *sempre sostenuto* *cresc.* *mf* *rall.*

p *cresc.* *rit. f* *a tempo*

cresc. *rit. f*

*From here go back to ♭; and play to ♪; then go to Finale.

THE ETUDE GOOD-BYE! (ADDIO)

G.J. WHYTE-MELVILLE
Italian text by F. Rizzelli

F. PAOLO TOSTI

THE ETUDE

451

voice from the far - a - way! "Lis - ten and learn," it seems to say "All the to - morrows shall be as to
 vo - ce lon - tan, lon - tan, "O - di eim - po - ra" sem - bra gri - da - re, "Non di - ver so - dal - log - gi eil do -
 molto rall. p mf
 molto rall. p mf
 day," "All the to - morrows shall be as to - day." The cord is fray'd, the cruse is dry, The link must
 man, Gio - ia e duo - lo, pol - veed al - ta - re." O - gni le - ga - memor - tal si spez - za, Co - pre l b
 break and the lamp must die. Good - bye to Hope! Good - bye, Good - bye! Good - bye to Hope! Good -
 bli - o Fie - lee dol - cez - ze. O spe - me, ad - di - o, ad - di - o! O spe - me, ad - di - o, ad -
 rit. mf lentamente cresc. a poco
 rit. mf lentamente cresc. a poco
 rit. pp parlato cresc. mf
 bye, Good - bye! What are we wait - ing for? Oh! my heart!
 di o' Per - che as pet - tar tut - tor, Oh! dol - ce a - mor!
 rit. a tempo rit. cresc. mf
 colla voce
 Kiss me straight on the brows! And part! A - gain! A - gain! my heart! my heart!
 Un sol ba - cio mi da, Po - scia ten va... Un al - tro an - cor, un al - tro an - cor...
 a tempo poco string. e cresc.
 b

THE ETUDE

poco parlato *cresc. sempre* *poco tardo* *a tempo* *rit.*

What are we wait - ing for, you
Pe-gno d'e-ter - na fe da te and I?
vo-glio,

A plead - ing look,
Per-cheil tuo cor è
fa-tal-men-te cry.
mi rit.e

mf *cre sc. sempre* *colla voce* *a tempo*

Good - bye for - ev - er! Good - bye, for - ev - er! Good - bye,
Per sem - pread - di - o, per sem - pread - di - o, ad - dio!

Good-bye, Good -
per sem-pread-di -

ff largamente *p rit.* *pp rit.*

bye!

mf *dim. sempre* *p a tempo* *pp rit.*

THE SECRET

Edith Sanford Tillotson

Moderato

IRA. B. WILSON

1. I know the most beau - ti - ful
2. It's up in the limb of the
3. The oak leaves have keep it well
se - cret, The
oak shad - tree, This
ed, The

m *rit. e dim.* *molto rit.* *a tempo*

dear-est that ev - er you heard, It's all a - bout some-thing so cun - ning That be - longs to a lit - tle brown
thing that she told me a - bout, It's fastened so tight and so co - sy That no - bo - dy'll ev - er fall
branches grow round like a screen, Un - less one knows just where to find it, I'm sure it would never be
bird; out.
seen.

rit. a tempo

THE ETUDE

453

just love to tell you a - bout it, I know you'd en - joy it right
wish I could show you what's in there, And take you to see them, as
do want to tell you a - bout it, I'm sure you'd en - joy it so well; But you see, when the moth-er bird told me, I;
well; But I can't for I sol - emn - ly prom - ised That
well; But I can't, for you see it's a se - cret, And I

very slow

prom - ised I nev - er would tell,
tru - ly I nev - er would tell,
prom - ised I nev - er would tell,

slower

I prom - ised I nev - er would tell.
I prom - ised I nev - er would tell.
I prom - ised I nev - er would tell.

a tempo

SWEETLY SLUMBER BABY DEAR

Andante cantabile

ULLABY

EDWARD I. DARLING

Sweet-ly slum - ber ba by dear, Gent - ly now thine
eye-lids close. Moth-er watch - es, do not fear, Naught shall break thy calm re - pose, Sweet-ly slum - ber while you may,
dim.

con espressione

For e'er long there'll come a day when thy moth-er's hel - tiring arm Can - not shield thee from all harm. Sweet-ly slumber,
rall

ba - by dear, Slum - ber dar - ling, while you may. Joy and sor - row, hope and fear Soon e - nough drive sleep a - way.

THE ETUDE
DIALOGUE.

Andantino con moto M.M. ♩ = 63

a tempo

JAMES H. ROGERS

Copyright 1914 by Theo. Presser Co.

The Need for Fine Toned Instruments

By RITA BREEZE

A PIANO, the most important of the modern instruments, is the lineal descendant—through various forms of upright, grand and square—of the harpsichord. This, in turn, had its origin in the primitive contrivance called a clavichord, which was borrowed from the harp family. The thrumming of strings was the second adaptation of the musical instinct—the original reed-blown propensity being the progenitor of the interesting family of wood-winds and brass. While the "string effort," at that stage of development, was an almost unrecognizable attempt to imitate the lovely legato of a beautiful singing voice, nevertheless that was the aim. Through generations of persevering inventors this idea has slowly been evolving.

The "tin-penny" tinkle and uncertainty of pitch of the earlier piano forms was regulated by the displacement of rawhide strings and insufficient resonance provision, with steel strings and a nicer adjustment of spacing. In comparatively recent years the hammers, instead of being covered with elk skin, are felted. This felt is made from sheep's wool, and there are two especial qualities to be desired in it. First, it should be firmly matted together, that is, the fibre should be closely connected to insure wearing quality, as, if it be only loosely welded, the continual pounding of the hammer against the steel strings will cut the fibre of the felt. But with this thorough matting, a pronounced elasticity is also indispensable to enable the hammer to rebound from the string quickly enough to permit of immediate, free vibration. The art of making good piano felts consists of the difficult combination of these two requirements. The tone of a piano depends largely upon the material used in its hammers, and when this fabric is overheated during the process of manufacture the effect is to burn the fibre, and consequently to destroy the elasticity and life of it to a great degree. The tone of the instruments in which these badly made felts are used is metallic, shrill and incapable of being properly sustained and modulated after the manner of the human voice. On the other hand, pianos in which correctly made felt is used have a more appealing, sonorous tone, and their vibrancy and carrying power are far greater.

FIND A SINGING VOICE QUALITY.

When choosing an instrument, find one with a singing voice-quality, and then inspect it. The felt of the hammers should be firm, of fine texture, and clamped up as close to the point of contact with the string as possible to prevent spreading, as such relaxation causes the tone to become deadened or off pitch. Examine the mechanism of the hammer. The fewer joinings it has, the more concentrated and continuous will be the sound waves. This insures the best timbre. An interruption, however slight, makes a great difference. All wooden parts, which, through the effect of dampness are prone to shrink, are protected by the best makers. In some cases, the wooden bar to which the hammers are attached, is soaked in water during the process of construction, until it is completely sodden. After that it is dried, soaked again in oil, and then incased in a metal rod. This sort of preventative insures the continuance of desirable quality. The overtone action ob-

tained by using the iron frame combined with an overstrung scale was perfected by the Steinway family and is now used in all standard makes. This invention is one of the great scientific triumphs of the century, as formerly the treble notes were divided from the rest by a complete break in the resonance, occurring somewhere in the scale between C and F sharp above middle C. This vast improvement marks the pinnacle of perfection to which the manufacturers have brought this instrument.

A TONE THAT INSPIRES.

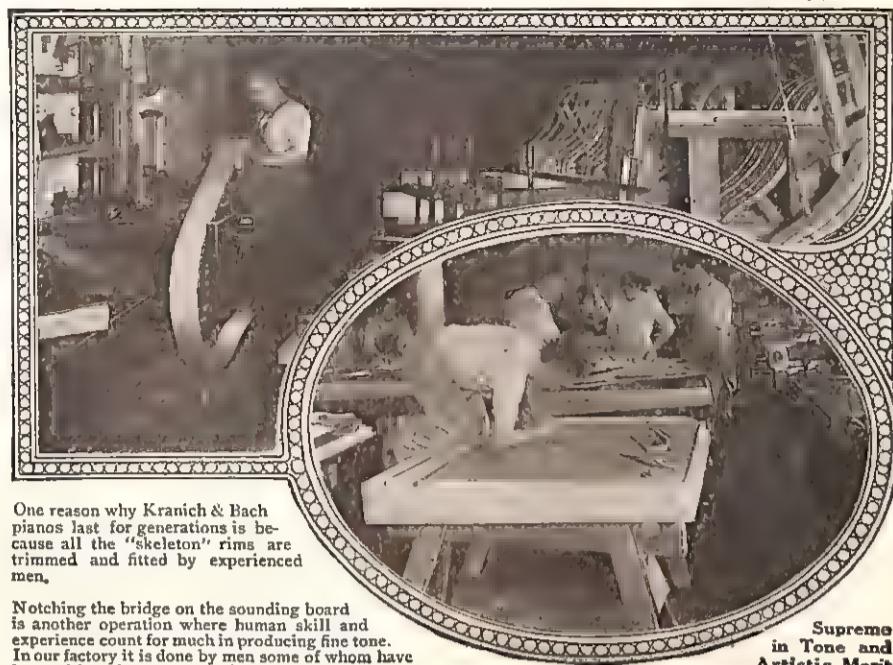
A lovely tone may inspire a student by the very sweetness of its appeal, just as one personality instinctively draws another. Listen for your instrument to call you. It should arouse the imagination, free the fancy. It must sing! If it does not then it is poorly made.

Music is rapidly becoming an almost indispensable branch of education. People are realizing that the advancement of this art means an involuntary turning from a state of artificial culture to the wholesome basic impulses—for music expresses emotion, which is the main-spring and amplifier of all forms of enjoyment, and the corner-stone, as it were, to the great stronghold tower we are so courageously rearing—intelligence. The cultivation of this means of expression awakens the sensibilities and develops the mental powers along subconscious, therefore harmonious, lines with the impulses. The result is that the personalities of each generation become more rounded and satisfying both to the individual himself, and to those with whom he comes in contact. Also the general inspiration derived from music gives intellectual leverage and balancing power to the necessarily accompanying spirit of materialism of this inventive age. What we need in our day of mechanical ingenuity is a fuller realization of this fact. Every child should be taught some branch of the art whether he be markedly talented or not, for it opens up his mind more quickly than any other influence which can be brought to bear.

Never before in the history of the world have the mechanical devices for musical expression been brought to a pitch of such perfection.

It is certainly a good formative influence for children, for through the sensation of happiness (this has been demonstrated scientifically) the life powers are not only conserved but enhanced, and the buoyancy of increasing exhilaration to be derived from this study is a distinct factor in racial longevity.

One way to engender the love of music is to place at the disposal of a child the use of an agreeably toned instrument. His attention will oftentimes be focused through hearing a pleasing sound, when nothing else stirs him; then he will try to imitate it. From that phase onward his interest, if properly stimulated, is assured. The older nations recognized this power, and carefully instilled the love of music. Through its influence the young were inspired to courageous thoughts, the expression of which in subsequent fearless deeds made their countries great. You are weaving soul stuffs through the choice of your instrument—through the shadowy visions its power evokes. Choose it carefully: know the reason for your choice.



One reason why Kranich & Bach pianos last for generations is because all the "skeleton" rims are trimmed and fitted by experienced men.

Notching the bridge on the sounding board is another operation where human skill and experience count for much in producing fine tone. In our factory it is done by men some of whom have been with us for a quarter of a century.

Supreme
in Tone and
Artistic Merit

Kranich & Bach Ultra-Quality PIANOS and PLAYER PIANOS

Created with thousands of bits of wood, felt and glue—materials of little natural permanence—the attainment of LASTING EXCELLENCE in piano construction is one of the most marvellous examples of human ingenuity in the world's history, and is insured in most pleasing measure only through the time-honored Kranich & Bach policy of BUILDING EVERY PART of the instrument from start to finish under one roof and under watchful supervision that demands mechanical perfection in every detail, no matter how minute—a policy followed by no other manufacturer of high-grade player pianos.



The address of the Kranich & Bach dealer nearest to you will be sent on request, together with a copy of our beautiful Golden Anniversary booklet entitled "Fifty Years of Kranich & Bach Quality."

KRANICH & BACH

237 East 23rd Street • • • New York City

BEGINNER'S BOOK School of the Pianoforte

By THEODORE PRESSER

THE latest work along lines of elementary instruction. The material used is entirely fresh and is presented in an attractive manner. It is intended for the veriest beginner; little tots just out of kindergarten. A very large note is used in the early part of the book. Questions and answers are given to clinch every subject. Writing exercises are introduced at the very start.

The utmost care has been given to every part of the work to make it as nearly a perfect Beginner's Book as it is possible to make. A trial of this new book is earnestly solicited by all who have to deal with elementary piano instruction. Liberal discounts.

THEO. PRESSER CO., 1712-14 Chestnut St., Philadelphia, Pa.

IMPORTANT TO ALL SINGERS THE VOCAL INSTRUCTOR

The Latest and Best Word in Voice Building

By EDMUND J. MYER

A practical, common-sense system, based upon nature's laws or demands, for the study and development of the singing voice—principle following principle in logical sequence. This book is born of the author's many years of practical and successful studio experience. It aims to give to the vocal profession, for the first time in print, the movements upon which the whole system is based, the singing movements, the necessary physical exercises, and the nerve calisthenics. Its object is to develop the singer physically and vocally. The beginner, the more experienced singer, and the busy teacher will all find material and information of the highest value in this book. For the young teacher just starting out or for self-instruction, it will prove indispensable. In addition to the physical exercises, and the numerous singing exercises in musical notation, the book is copiously illustrated throughout. The book is handsomely printed and substantially bound in flexible cloth. Price, \$1.00.

THEO. PRESSER CO., 1712-14 Chestnut St., Philadelphia, Pa.

THE NEW ORGANIST A Collection for the Pipe Organ

By GEORGE E. WHITING

Price, \$1.50

This volume contains original compositions by Mr. Whiting, as well as transcriptions and arrangements from standard works by classic and modern masters. They are carefully pedaled and registered throughout, with all the essential editing, thoroughly practical. Among the original pieces by Mr. Whiting are:

Prelude in C minor; Postlude in G; Pastorale in F; Postlude in C. The transcriptions include "Hungarian March" by Berlioz, "Andante" from "Symphony No. 1" by Beethoven, "Romance" by Mozart, "Adagio" by Haydn, "Be Not Afraid" from Mendelssohn's "Eliza," Handel's "March" from "Saul," "Fugue in E flat" by Bach, Rossini's "Charity," and others. It is printed from large oblong plates, handsomely bound in cloth.

THEO. PRESSER CO., 1712 Chestnut St., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.



Perfect Beauty

The fashion of the present day demands that the complexion of the well-groomed woman shall be clear and of snowy whiteness. The regular use of

GOURAUD'S Oriental Cream

will bestow the charms that are so admired in a fashionable woman. Gouraud's Oriental Cream is a liquid powder, far surpassing the dry powders that have to be applied so frequently to gain the desired effect. It whitens, softens and clears the skin. It is absolutely free from grease and consequently does not encourage the growth of hair.

At Druggists and Department Stores.

FERD. T. HOPKINS & SON, Prop.
37 Great Jones St. New York

The Most Popular Perfume in Daily Use

INDISPENSABLE ON EVERY DRESSING-TABLE



REFUSE SUBSTITUTES!

Sample size mailed for six cents in stamps
Ask for our booklet, "Health and Beauty."

From Us to You, at Factory Price



Trated Catalog, showing many articles in the magazine, and write today a post card with do-
mention this in the mail, and we will send you a copy of our catalog, showing many articles in the magazine, and write today a post card with do-

Cornish Co. Washington, N. J.
Please mention THE ETUDE when addressing our advertisers

The Music Lover's Digest

The Best in Musical Literature from Everywhere

The ETUDE's monthly scrapbook of paragraphs worth re-reading, selected, perchance, from yesterday's mail, from the continent, the latest book, or from some old and rare tome, as the case may be, giving our readers the cream of reading from contemporary journals in all languages, and from the most stimulating books.

Millions of Melodies.

If we take the chromatic scale, consisting of twelve different notes, we find the number of possible permutations very much greater still. The first note may be chosen from any of the twelve, the second from any of the remaining eleven, the third from either of the ten left, and so on. By the simple algebraic law of permutations, we have only to multiply all the numbers, 12, 11, 10, . . . 2, together to find the total number of arrangements. To save the reader the trouble of working this out, and to gratify the lover of statistics, it may be said that the number is somewhere about 479,001,600. No note is repeated in any of these arrangements. Add to the twelve the octave of the tonic of the scale, and the number of variations (still without repeating the same note) exceeds 6,000,000,000. It is possible to repeat any of the notes twice or thrice, even in juxtaposition, without appreciable monotony, and by so doing, the total becomes greater still. Of course many of these variations, as in the case of the chant, would be quite worthless; but, on the other hand, by the introduction of rhythmic changes, it will be seen that the resources of melody and rhythm combined are infinite, inexhaustible.

Hence, it would appear, there is no valid excuse for attempting "to depose melody from her throne." It is refreshing to find that composers like Verdi, Rossini, Weber, Schumann, Schubert, Beethoven, Gounod, Haydn, Mozart, Auber, and Balfe still retain their hold upon the affections of true music-lovers.—C. A. DAVIES in *The Monthly Musical Record* (London).

The Personality of Rossini.

BIOGRAPHERS have yet to do justice to the personality of Rossini, especially that of the Rossini of the later years. Concerning his youth, beaming and buoyant, and full of that sense of the ephemeral of which Whistler speaks, busy pens have left us vivid pictures. We find that he was not a great scholar. He flourished in a day when chromatics were served out in homeopathic doses. He knew just enough counterpoint with which to write operas. He was caricatured by Beethoven and Schubert. He sang songs for Italy, and moved about carelessly and debonair. Indeed, carelessness is as characteristic of him as the laborious sketch-books are of Beethoven. This, perhaps, was music à la mode. The song of the gondolier at a Venetian regatta, the chorus of the people in the market square were near to his heart. Consider him from a hundred different positions and you will be disappointed. As a laughing composer, far removed from the introspective philosopher and weaver of problems, he fills a certain place. If he be a philosopher at all, he is a laughing one. While others were wrestling with great questions, he was moving from town to town like a butterfly from flower to flower. In his music we may see the vineyards, olive groves and orange blossoms of the south, the fair fields and laughing sun of Touraine. His name suggests soft, comfortable things—things which give pleasure. Perhaps he could say with Theophile Gautier that gold, marble and purple delighted him; he rejoiced in brilliance and color, if not in solidity.—D. C. PARKER in *The Musical Standard* (London).

Playing at Sight

THIS ability to play well at sight is of such vital importance to every pianist that it is very surprising to find how little serious attention has been given to the teaching of sight-playing. Of course, there are many excellent collections of graded material for this purpose, but such material, by itself, is not sufficient.

From among the many possible causes of poor sight-playing we will single out one, namely, defective power of observation, or, in other words, inability of the eye to take in quickly all the details of a complex form. It is common knowledge that if several people are allowed a brief glance at a table covered with a miscellaneous collection of articles, and are then asked to name quickly as many of the articles as they can remember, some will give an almost complete list, while others will remember only a very small proportion of the total number. The widely differing results thus obtained are due to varying powers of observation. One person obtains a kind of mental photograph of the whole contents of the table, whereas another remembers clearly only a few of the more conspicuous articles, the rest being simply a blur.

Exactly the same thing holds good in music, and it is an interesting experiment to make three or four pupils glance quickly at a few bars of music and then write down what they remember. The results will be found both amusing and instructive. Practically any student can play correctly at sight if he is allowed to go very slowly, because he has time to observe every detail of the music.

When he is hurried on he begins to make mistakes, mainly because his eye obtains a blurred instead of a sharp impression of the notation. It should be understood that we are now taking it for granted that the pupil has the technical ability to play what he reads, and that we are dealing only with the actual reading. Other things being equal, the student who can form in the shortest time an accurate mental image of the notes before him will be the best sight-player.—W. H. McCORMICK in *The London Musical World*.

How Liszt was Induced to Play

"BEGIN by putting the piano in the furthest, darkest corner of the room, and put all sorts of heavy things on it. Then he won't think you have asked him in the hope of hearing him play, and perhaps we can persuade him."

The arrangements were just finished as the rest of the company arrived. We were not a large party and the talk was pleasant enough. Liszt looked much older, so colorless, his skin like ivory, but he seemed just as animated and interested in everything. After luncheon, when they were smoking (all of us together: no one went into the smoking room), he and Hatzfeldt began talking about the empire and the beautiful fêtes at Compiegne, where anybody of any distinction in any branch of art or literature was invited. Hatzfeldt led the conversation to some evenings when Strauss played his waltzes with an entrain, a sentiment, that no one has ever attained, and in Offenbach and his melodies—one evening particularly when he had improvised a song for the Empress—he couldn't quite remember it. If there were a piano—he looked about. There was none apparently. "Oh, yes, in a corner; but so many things upon it, it was evidently never meant to be opened." He Comptos A. if it could be opened. The things were quickly removed. Hatzfeldt sat down and played a few bars in rather a halting fashion.

After a moment Liszt said: "No, no, it is not quite that." Hatzfeldt got up, Liszt seated himself at the piano, played two or three bits of songs, or waltzes, then, always talking to Hatzfeldt, let his fingers wander over the keys and by degrees broke into a nocturne and a wild Hungarian march. It was very curious; his fingers looked as if they were made of yellow ivory, so thin and long, and of course there wasn't any strength or execution in his playing—it was the touch of an old man, but a master—quite unlike anything I have ever heard. When he got up he said: "Oh, well, I didn't think the old fingers had any music left in them."—Mrs. WADDINGTON in *Scribner's Magazine* (New York).

After a moment Liszt said: "No, no, it is not quite that." Hatzfeldt got up, Liszt seated himself at the piano, played two or three bits of songs, or waltzes, then, always talking to Hatzfeldt, let his fingers wander over the keys and by degrees broke into a nocturne and a wild Hungarian march. It was very curious; his fingers looked as if they were made of yellow ivory, so thin and long, and of course there wasn't any strength or execution in his playing—it was the touch of an old man, but a master—quite unlike anything I have ever heard. When he got up he said: "Oh, well, I didn't think the old fingers had any music left in them."—Mrs. WADDINGTON in *Scribner's Magazine* (New York).

Rubinstein's Method of Sustaining Tone.

NOWADAYS all those neck-breaking gymnastic player-piano. These machines can perform all the formerly most dreaded passages as mere "child's play."

No wonder, because the player-piano has a hand with eighty-eight fingers, all equally built, all equally strong, which can strike the whole keyboard at once, if necessary, and make the poor pianist, who has only ten fingers, some of them imperfectly developed and weaker than the others (the fourth and fifth), one of them crooked and insignificant wretch in comparison.

The result of the new invention is that the pianist is left in an appalling inferiority. In compositions where agility and rapidity are the highest goal the best trained pianist cannot surpass the automatic piano.

But there is one thing which remains still the unrestrained domain of the pianist: the beauty of tone, the singing touch. In this realm he remains undisputed sovereign. To reach perfection in this specialty must become now his supreme aim. Now, more than ever, it will be necessary for the pianist to strive to emulate the singer and the instrumentalist in the sustained and modulating of the tone, if he will not see his existence imperiled.

How to accomplish that?

Take one of the best grand pianos and strike a key with an intense pressure. You will be astonished how long the vibration of the string lasts, in full force. And even when the vibration begins to weaken a pressure of the pedal will revive it and prolong it. Rubinstein used to prolong the duration of a note *ad infinitum* through soft caressing or rubbing of the key. Just as the vibration began to weaken, through the spring was brought into further, delicate resonance and you hardly would have noticed that the prolongation was due to his clever manipulation.—Eugenio DE PIRANI in *Musical America* (New York).

ELEMENTS OF MUSIC

A PRIMER OF FACTS ABOUT MUSIC

Questions and Answers on the Elements of Music

By M. G. EVANS

This little work is more than a primer; the subject matter being presented not alphabetically but progressively, beginning with the rudiments of music and ending with a tabulated summary of Musical History, each subject being elucidated and explained through the medium of a series of practical questions and answers covering the Elements of Music, Notation, Time, Scales, Intervals, Chords, etc. Phrasing, Accent, Ornaments, Form, Instruments, Voice, Orchestra, Foreign Terms and Musical History, with a graded grouping of all these subjects. The work is intended for the use of Teachers and Students.

Sent for Examination

Price, 50 cents

GIBBON'S CATECHISM OF MUSIC

By GIBBON CHAMBERS KILLOUGH

Presents the fundamental principles of music in a simple and concise manner, calculated to implant a desire for a wide and thorough acquaintance with the theory of music. The work is arranged in the form of questions and answers concerning the Elements of Music, Notation, Time Values, Intervals, Scales, Keys, Chords, Abbreviations and Embellishments. While intended for class work, it is also adapted to the needs of one studying without a teacher.

Sent for Examination

Price, 50 cents

WRITING BOOKS FOR MUSIC PUPILS

A Complete Course of Writing Exercises for Acquiring a Knowledge of Musical Notation

By CHARLES W. LANDON

A practical and intelligible presentation of everything writable in musical notation. The subject is treated in a manner calculated to interest and instruct even the dullest pupil: anyone who faithfully works out the exercises in these books will become a correct and rapid reader of music, vocal or instrumental. Blank pages with lines for writing music included in each book.

Sent for Examination

Price, 50 cents

RUDIMENTS OF MUSIC

By WM. H. CUMMINGS

In this work particular stress is laid upon the teaching that the pitch of sound is represented by lines and spaces and time by notes. The book is intended for piano and vocal students and is a valuable aid in teaching classes in musical theory. There is a useful list of examination questions at the end of the work.

Sent for Examination

Price, 50 cents

WRITING BOOK

By EUGENE F. MARKS

For Musical Exercises and Rules in Dictation, Harmony and Theory, with practical hints in Music Writing. Handy in form; pages ruled alternately for notation and handwriting, thus making it possible to write special memoranda, rules, suggestions, etc., opposite the musical matter written in the staves. It also contains directions as to the proper manner of writing the characters and signs used in musical notation.

Price, 25 cents

WRITING PRIMER FOR MUSIC STUDENTS

A Series of Practical Exercises for Acquiring a Knowledge of the Rudiments of Music

By M. S. MORRIS

This does not take the place of a writing book, but gives the pupil the necessary material for practice in music writing; the very act of copying the notes, signs, and exercises serves to fix their values and meanings upon the pupil's mind. It may be used advantageously as an introduction to Clarke's Theory Explained to Piano Students.

Sent for Examination

Price, 20 cents

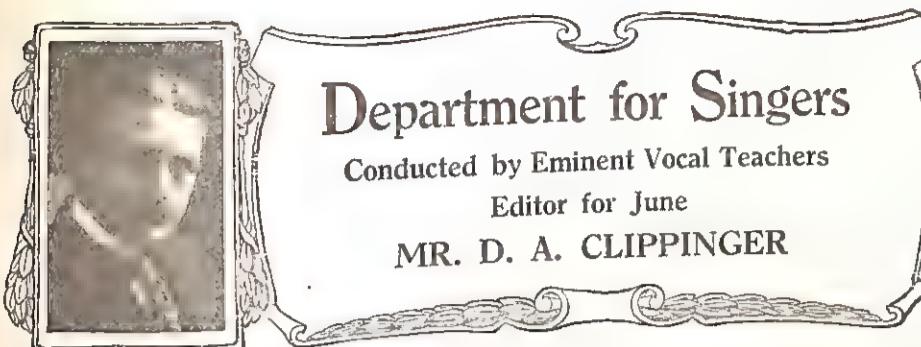
KEYBOARD CHART

An invaluable adjunct to any music studio where beginners are taught. It gives a picture of the keyboard on the staff in both bass and treble clefs, as well as on the keys; shows the position of every note; illustrates the relative value of notes; explains the rests, dots, etc., and has a table of all the key signatures.

Price, Postpaid, 25 cents

Any or all of our publications will be sent on inspection. Our professional discounts are very liberal. Complete descriptive catalogue sent upon application.

THEO. PRESSER CO., Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.



Department for Singers

Conducted by Eminent Vocal Teachers
Editor for June
MR. D. A. CLIPPINGER

PRACTICAL VOICE CULTURE.

Voice training presents two aspects in seeming opposition to each other. These aspects are, in fact, so unlike that teachers of singing must accept one or the other. To attempt to follow both is like trying to serve two masters, a proposition which we are told is attended with considerable difficulty.

The disagreement may be thus crystallized: Is singing physiologic or psychologic? Is it mechanics or art? Does it belong to physics or to aesthetics? Is the singer a mechanic, an anatomist, or an artist? In short is singing a science or an art? This is important. Science operates at all times according to law and is therefore mechanically exact. Now there is no poetry in mathematics. Its operations are cold-blooded, passionless, merciless, relentless; without attraction, emotion, sympathy or feeling. Exactness is the sum total of mathematical processes.

In all art, especially that of singing, we find such governing elements as taste, beauty, fancy, imagination, feeling, emotion, etc., things which defy the exactions of science, and yet without which a pure singing tone never could be produced.

Thus it will be seen how difficult it is for those who regard singing as an art to accept the mechanical dictum of those who study the voice in a laboratory and talk learnedly about the more or less uncertain results of their investigations.

WHY?

Why the insistent demand that the artist be scientific? A demand that the physicist prove himself to be an artist before we attach any weight to his deductions would be equally just. If the artist must be a scientist, then the scientist must be an artist. The activity of art and the activity of science are different. Each has its legitimate field. Why attempt to make one include the other? The activity of art is as free and boundless as the universe. It is idealistic. It deals with the material of imagination and feeling—things entirely above and beyond the exactions of science. Art cannot be brought under the operation of mathematical formula. The moment this is done it ceases to be art and becomes mechanics. Singing is an art, and the singing teacher is an artist. Admitting that all teachers of singing are not equally artistic does not destroy the validity of the argument. Scientists manifest considerable enthusiasm in making a similar admission for each other.

The work of the scientists is legitimate, and no attempt is made to discourage it. They tell us many interesting things. True, they contradict each other and every age repudiates the scientific theories of the one preceding. Notwithstanding this their books are fascinating and we buy them as fast as they appear. We do not object to their knowledge, but we do object to the use they would have us make of it.

THE VOCAL INSTRUMENT.

The vocal instrument is nothing short of marvelous. This little organ, perhaps an inch and a quarter in length, is capable of producing tone that a handful of instruments of wood and metal cannot

drown, and its tone possesses a vital element that no manufactured instrument can ever approach. It is the aim of all instrument makers to approximate the human voice. It has taken ages of scientific study to produce an instrument which will give a mere semblance of that tone which the human voice produces spontaneously and with no scientific knowledge whatever on the part of its possessor.

To attempt to discover the action of every fiber, muscle and cartilage involved in producing tone and deduce therefrom certain tabulations resembling laws is an interesting pastime, but that it is useless in creating an artist every great singer of the world is a witness. No great singer ever stops to consider the combination of fundamental and upper partials in his tone. If he did it may be stated with mathematical certainty that he never would be a great singer. If there be such a thing as scientific voice production it is achieved when the vocal mechanism is responding automatically to the singer's concept of beauty and feeling. Granting that the scientists have discovered the exact function and action of the vocal machine, which is overtaxing one's credulity, the attempt to produce such action by direct effort would kill the artistic instinct, destroy the element of spontaneity, prevent the production of the pure singing tone and end in disaster. Examples of this are, alas, too numerous. To insist on such a method of procedure is as intelligent as compelling architects to use Ruskin's *Ethics of the Dust* as a text book.

THE NATURE OF THE INSTRUMENT.

The amount of time and energy devoted to proving what manner of instrument the vocal organ is or is not, can hardly be calculated. Why this outlay, this travail, this pothor? The vocal organ is the vocal organ. Why insist that it be something else. Suppose it does resemble the single reed, the double reed, the string, the lips of the horn player, etc. Why not allow it to remain what it is? It is certain that the voice is not exactly like any other instrument. Further, what instrument it most resembles is of no vital importance either to singer or teacher. There are other things far more vital. This is made clear to every unprejudiced mind in the fact that no great teacher or singer ever bothers his head about what manner of instrument he has in his throat. The fact that all of the great singers of the world have been produced without this determines its value.

Again, among those teachers who make scientific knowledge the basis of voice training and who differ in their opinions on the nature of the instrument, no one is more successful than the others, therefore we must inevitably conclude that there is something in voice teaching that is far more important than knowing what manufactured instrument the voice most resembles.

GARCIA ON THE VOCAL INSTRUMENT.

It will be freely admitted by all who know, that Garcia was a successful teacher of singing. On the nature of the vocal instrument he says: "The two lips of the glottis, which are separated in the

act of breathing, meet when preparing to produce a sound, and close the passage with the degree of energy demanded by the nature of the sound and the power with which it is to be emitted. Then being pushed upwards by the air, they give way and allow a portion of air to escape, but immediately return to their original contact and recommence the action. These intermittent emissions or explosions of air, when regular and rapid enough form a sound."—(*Hints on Singing*, GARCIA.)

This description, which undoubtedly is correct, shows how Garcia regarded the voice. But he made this knowledge no part of his teaching. He states that the Laryngoscope was of no value to him in teaching, that it only confirmed the conclusions he had reached before he invented it. The great teachers of all times have not made mechanical knowledge of the voice the basis of their instruction. He who continually talks physiology and mechanism to his pupils still lacks the point of view. He is not on the subject of voice training, and so far as results are concerned might as well be talking political economy.

We are willing to admit that what the scientists say of the action of the vocal instrument in phonation is true and interesting, but they should be willing to admit that it will do the same thing when they are not watching it, that it always has done the same thing when guided by artistic sense and always will. Making physiology the basis of a subject which manifestly belongs to psychology, is something we promptly refuse to do.

NECESSARY KNOWLEDGE.

What should one know in order to be a successful teacher of singing? At this point the scientist and the artist part company, for we shall be talking of things which form no part of his mental operations. We shall be talking of things which cannot be cognized by the physical senses, consequently do not exist to him. The form of the idea, the mental concept, hearing the tone before one sings it, the effect of feeling on tone production, the artistic sense, etc. These are things which form no part of a physical laboratory equipment, but we shall see that they are most important in training the singer.

THE PROCESS.

Training the voice is not a matter of physical development, nor can its principles be found in anatomy and physiology. Nature furnishes the instrument. We learn to play upon it. The knowledge of vocal anatomy, while most interesting, will come no nearer producing a singer than the knowledge of piano building will to producing a pianist.

Training the voice is training the mind of the student. Good tone production and good singing are the results of mental training of a specific kind. Therefore the mentality of the student must be carefully studied, his habits of thought, his tendencies, his taste. These must be directed along right lines. The process is a quest for truth, a search for the beautiful. It is in the highest sense a moral process, for it is developing the best parts of the student's nature. It so refines his taste that nothing coarse can be tolerated. This refining of his taste is what makes his ear so sensitive that it at once detects any imperfection in his tone quality. This is the most important thing in voice training, for without the sensitive ear the student is helpless, in that he has nothing to guide him, and without the sensitive ear the teacher is worthless, because he is unable to guide the student. The refined taste is as potent and necessary in tone production as it is in singing.



Playing with Emotion

Do not overlook the need of a piano of emotional range if you would express emotion in your playing. Now, it is that rich **timbre** of the piano that expresses emotion, similar to that quality in the human voice which denotes depth of feeling.

In fact, to express emotion in your playing, you must have a rich toned piano.

HADDORFF

The Piano with the "Homo" Vibrating Sounding Board

In your quest for a rich toned piano, by all means examine the HADDORFF, the piano pre-eminent in this very quality. The special sounding board of this instrument yields an unusually rich, full, delightful tone for every note struck. It makes even the barest melody sound richer, while its harmonies render all HADDORFF music truly distinctive.

As a musical discovery, hear for yourself the wonderful HADDORFF. Write and we will tell you where you can see this piano in your city. We will also send you our interesting booklet.

HADDORFF PIANO CO.
406 Ethel St., Rockford, Ill.
Grande - Uprights - Players

The Tonsils and the Voice

In Science, Surgery, Speech and Song
By RICHARD B. FAULKNER, M. D.
(Columbia University)
Covers every point pertaining to tonsils and adenoids

Tells what tonsils are, what they do, shows their purpose in the vocal scheme, their derangements and their correction. Contains a clear exposition of the science of the vocal art.

MME. CLARA KATHLEEN ROGERS: "A very valuable book. It should be eagerly welcomed by all singers, voice teachers and throat specialists."

TWO DOLLARS, NET
Sent prepaid upon receipt of price; also through all booksellers

THE BLANCHARD COMPANY
Dept. G. Pittsburgh, Pa.

SHEA VOCAL INSTRUCTION

The first American man to sing in Opera in France.
Write for booklet:
"THE CHOICE OF A VOICE-TEACHER."

CLASS PINS & BADGES

Descriptive catalog with attractive prices mailed free upon request.
Write to the manufacturer.
Dept. E.
BENT & BUSH CO.
338 WASHINGTON ST. :: BOSTON, MASS.

Please mention THE ETUDE when addressing our advertisers.

GEO. CHADWICK STOCK

Teacher of Singing, Offers a

SIX WEEKS SUMMER COURSE OF VOCAL STUDY

BEGINNING JUNE 15th

THIS Course is intended particularly for Soprano and Contralto voices; for those who teach as well as for those who sing.

I believe that every possible facility should be accorded prospective students of singing for investigating the merits of any teacher.

By all means ask any questions that may come to your mind. Full information regarding my views and way of training voices will be mailed on request.

My purpose in advertising this studio through THE ETUDE is to spread widely information that is continually proving of practical help to singers.

All instruction is individual and is given by me personally. The number of students that can be admitted is necessarily limited. No applications for this course can be received after June 10th. Instruction is based on clear logical lines that do not leave the student in doubt as to what to do.

The Student, therefore, who is willing to do straightforward, enthusiastic work cannot fail to make progress.

Address all communications to

Geo. Chadwick Stock Vocal Studio: Y. M. C. A. Building
NEW HAVEN, CONN. :: Phone 3094

THE FORM OF THE IDEA.

That an idea or concept has form seems to elude the scientific mind, but it is nevertheless true. Everything exists first as idea, and as idea it is most substantial. Hegel's definition of form as it appears to sight is "The realization in matter of an idea." The material form can be destroyed, but the idea cannot, therefore it is the more substantial.

The vocal instrument is plastic and responds to the idea or concept of tone. To attempt to produce a tone by mechanical directions without the guidance of the tone concept could never result in a sympathetic tone. This direct control of the organism is inherently and fundamentally wrong and invariably ends in failure. Everything involved in producing tone must be controlled by in-direction, the tone concept, the mental tone if you please, which is definite in form and which results in definite expression. The vocal mechanism is acting correctly when it is responding automatically to the concept of the pure singing tone. Such tone can never be produced in any other way.

THE MUSICAL SENSE.

THE development of any faculty comes through its proper exercise. The study of mathematics develops the mathematical sense. The study of philosophy develops the philosophical sense. The study of music develops the musical sense. It is this musical sense which must direct music study, whether it be vocal or instrumental. The singer must form both the pitch and the quality of the vocal instrument as he uses it. It would be as futile to attempt to do this with the sense of the mathematician and physicist as it would be for the artist to attempt to solve the problems of Euclid with his knowledge of art.

To one who has the artistic sense it is a definite entity, but one who has it not is totally unable to comprehend its activity. This makes it impossible for the scientist and the artist to stand on common ground. The artist has so sensitized and refined that part of his nature which responds to beauty in all of its forms that the slightest variation from his ideal of tone quality, pitch, tone combination, progression, proportion, form, etc., meets an instant mental protest. Ages of scientific study would not develop in the least degree this part of one's nature.

THE APPLICATION.

How is this artistic sense applied to training a voice? It is called into action at the first tone the student sings. The tone must conform to certain mental demands, among which are the following: Is it musical? that is, is it round, full, agitative? Is it true to the pitch? Only the refined ear can answer these questions. No amount of mechanical knowledge is of the slightest value.

Why do we hear so many singers whose upper tones are hard, metallic, unsteady and unsympathetic? Is it from a lack of scientific knowledge of the voice? No. A tone is something to hear, and these unmusical tones are allowed to continue because they do not offend either the ear of the singer or that of his teacher. No matter how scientific the teacher may be, if he lacks that refined taste which instantly detects a defect in tone quality, he is worthless as a teacher.

On the other hand, we know some teachers who have no patience with so-called scientific methods, but whose artistic sense is so refined that it demands absolute purity of tone, consequently their pupils sing with perfect

freedom and the tone is always sympathetic. It is largely a matter of what the teacher's ear will stand without offence.

THE AUTOMATIC RESPONSE.

The idea that the voice never acts correctly unless controlled by direct effort is a vagary due to a lack of constructive thinking. When there is no interference to prevent it the voice responds accurately and automatically to the concept of the singer. But this is a condition which rarely obtains. Almost invariably there is resistance in the vocal organ. This resistance is usually referred to by the term "Throaty." It is not confined to the vocal chords but affects the pharynx as well, thereby impairing the quality of the tone. Resistance is what makes upper tones difficult. It is the voice teacher's arch enemy. It is constantly confronting him. It arrives with the first pupil in the morning and goes away with the last one in the evening. They all have it in different degrees. Where they get it is of no importance. It is there and the teacher must show how to get rid of it. With interference out of the way the voice practically places itself. Here the sensitive ear is in evidence. If the teacher be lacking in this direction he will allow the resistance to continue, with the result that he never will succeed in properly placing the upper voice. The sluggish ear, the inability to detect resistance in the tone is responsible for most of the failures in voice teaching.—D. A. CLIPPINGER.

THE OLD MASTERS.

THE old masters made musicianship and a sensitive ear the basis of their teaching. They were musicians first and singing teachers second. Tosi, whose book appeared in 1743, made the ability to read readily at sight the first step in the process of becoming a singer. To-day only a few ever take that step. In intonation he insisted that the pupil be able to distinguish clearly the difference between what he calls a major semitone and a minor semitone, the first of which is five-ninths of a step and the second four-ninths of a step, and he thinks it nothing out of the ordinary to be able to sing these intervals accurately. The musical standard set by the old masters for their pupils was high, and those preparing for a career had daily lessons of an hour each for from six to eight years.

Scientific voice production in the modern sense was unknown to the masters of the seventeenth and eighteenth centuries. They depended upon a refined musical sense to guide them and they produced great singers. The human mentality of to-day is little different from that of two centuries ago. To do the work as it should be done requires as much time now as it did then; but the modern rush demands that it be done quickly. To meet this demand quick methods, short methods, condensed methods, scientific methods, and a lot of other unmethodical methods have been invented, with results that satisfy only the inventors. The weakness of such systems is that they proceed on the hypothesis that to gain control of the mechanism is the primary and the development of the musical mentality the secondary consideration, a hypothesis which is exactly the reverse of the truth.

CHOPIN had that reverential worship for art which characterized the first masters of the middle ages, but in expression and bearing he was more simply modern and less ecstatic. As for them, so art was for him, a high and holy avocation. Like them, he was proud of his election for it, and honored it with devout piety.—FRANZ LISZT.



Piano Tuning Pays

Learn this independent profession at home

Our patented Tune-a-Phone simplifies learning, eliminates guess work, assures accuracy, with or without a knowledge of music. You can earn \$5 to \$15 a day and regulate your own hours.

We furnish Action Model and Tools, Diploma granted. Guaranteed as represented or money refunded. Indorsed by highest authorities.

A graduate writes: "I wish to thank you again for the great benefits derived from your course. I would not part with it for \$1,000.00. I find it easy to make as high as \$17.50 in one day." Write for Free book.

NILES BRYANT SCHOOL OF PIANO TUNING, 235 Art Institute, Battle Creek, Mich., U. S. A.

ZABEL BROTHERS MUSIC PRINTERS AND ENGRAVERS

Send for Itemized Price List and Samples

COLUMBIA AVE. AND RANDOLPH ST.

PHILADELPHIA, PA.

TO MUSIC MANUSCRIPT WRITERS

much time and trouble is saved when any copies are wanted of MUSIC scores and papers of any kind. THE BENSINGER RAPID DUPLICATOR will make 2, 10, 20 or 50 exact copies from penwriting and typewriting in a jiffy equal to the original. It's always ready, reliable and lasts years. COMPLETE OUTFIT: Size 6½ x 10, \$3.00; 10 x 15, \$6.00; 12 x 18, \$8.00 with black and colored ink.

E. BENSINGER CO., 34 E. STONE ST., NEW YORK CITY

Please mention THE ETUDE when addressing our advertisers.

THE BIG TONE.

THE number of overworked voices is so great, both in Europe and America, that it compels the inference that many teachers believe a big tone to be the aim and end of voice teaching. We frequently hear it argued that the big tone must come first and that the mezza voce will grow out of it. The large amount of vocal wreckage strewn along the way seems to have little effect in destroying this erroneous idea, notwithstanding every instance of ruined voice can be traced to the exploitation of this fallacy. About the only possible way to ruin a voice is to force it. That is, to attempt to secure power and compass at once by force, not by growth.

The number of instances which have come to our notice recently of splendid young voices sacrificed to ignorant haste is alarming, and yet the game goes merrily on.

THE CAUSE.

What is responsible for it? A lack of refinement in the tone concept, or taste of the teacher, a desire to make a public showing and demonstrate a method that turns out artists in three months, together with an utter lack of knowledge of the voice and a total disregard of its possibilities backed by a conscience of phenomenal elasticity, these must be held accountable for the continuation of this calamity.

But the most discouraging feature of this "get rich quick" system is that it propagates itself. The victim knowing no better way passes it along to others and thus assists in bringing the profession into general disrepute.

VOICE BUILDING.

Singing teachers are numerous. Voice builders are scarce. To begin with, the real voice builder must have such a refined concept of tone quality that to listen to a forced tone is quite out of the question. He must have not only a knowledge of the voice but that infinite patience which enables him, when he has begun to build the voice in the right way, to work carefully, conscientiously, and be satisfied to watch it grow.

RESISTANCE.

The great enemy of the voice teacher is resistance. Very few voices are free from it.

It is a characteristic of all races. There is no way to avoid it, for singers always have it in greater or less degree before they go to a voice teacher. Resistance in the vocal mechanism always subtracts from the tone, never adds to it. If it be allowed to develop it finally reaches a point where the breath pressure is not sufficient to make the organ vibrate in the upper part of the compass and the top notes drop off one by one and those remaining diminish in power.

HABIT.

A habit persevered in becomes stronger rather than weaker, and if the habit of resisting the tone in the throat be allowed to continue it means one of two things; either a very bad and a very short lived voice, or going back and starting the process in the right way and doing the work over, and this often requires more time than would have been necessary to do it correctly the first time.

RESTORING THE VOICE.

Can voices such as those mentioned be restored? In most instances yes, if both teacher and pupil have sufficient patience, but it means stopping completely all loud singing. A voice can never be correctly built in the first place, nor can it be restored by singing full voice. To sing with

full voice in the beginning invariably develops resistance, and to continue singing with full voice would perpetuate and strengthen the habit and make restoring the voice a physical impossibility. One who has persistently forced his voice can never restore it or gain the right use of it if he be allowed to practice with full voice. He must begin in the middle of the voice with a tone in which there is no resistance whatever, and it can be built only so fast as it can be done without developing resistance. And here should be corrected a fallacy that is in far too general acceptance, namely, that in order to produce a big tone one must use a thick register or mechanism. Exactly the opposite is the truth. When the tone is properly placed, or poised, with the right relation, or balance of the breath and the vocal instrument, there is no consciousness whatever of resistance. In fact, the tone seems scarcely to touch the throat. It is only by building the tone from which all tension, rigidity, interference, resistance, effort have been completely eliminated that the student may hope to gain control of the real head voice. It is unfortunate that so few singers ever find the real head voice. They doubtless believe they have it when in reality they are forcing the middle voice up. The result is the hard, unsteady, unsympathetic tone so often heard when singers attempt to use the upper voice.

To the careful observer the mistake most often made in voice teaching is striving for quantity at the expense of quality. Multiplied instances come to mind of young singers with splendid natural equipment who, after two or three years of this kind of training have found their voices practically useless. American enterprise, haste and hurry are not confined to business, but have entered into educational systems including the teaching of singing. When a voice lesson becomes a "nervous spasm" and the cry is "put it over" it is time to become thoughtful. Quantity at the expense of quality is time doubly lost, for it requires as much time to destroy a bad habit as it does to acquire it.

INTERPRETATION.

INTERPRETATION concerns itself with two things, namely, *what* to do and *how* to do it. "*What*" is the first step in the process, "*how*" is the second. "*What*" has to do with the subject matter of art, "*how*" has to do with technic. To concern one's self primarily with technic is to become mechanically exact at the expense of feeling.

How often do we hear it said of a singer, "She has a brilliant voice but sings without feeling." Which means that she has developed the technical side of singing but has done little with its emotional side.

Some singers prefer to fill their hearers with wonder and amazement by means of technical display and leave the deeper feelings untouched, but one tires quickly of this type of singer. Human nature demands something more than technic. Technic may astonish but it never starts the sympathetic tear.

The "*what*" of interpretation means the development of the artistic sense. This calls for sound musicianship, a comprehensive grasp of the meaning of life, a broad sympathy, a deep emotional nature, a quick imagination, and a mind that tends strongly towards all that makes for culture and refinement.

To sing with intent, purpose, design, imagination, is the result of endless attempts. No one does it in the beginning. To express a feeling fully and accurately, like singing scales rapidly, is the result

of endless repetitions. The effect of this is to sensitize one's nature and gain such control of one's feelings that they respond instantly when called.

The imagination is the most important faculty in interpretation, but it must not be regarded as a fixed quantity. It is capable of unlimited development, and this comes with its exercise along right lines.

Technic is a necessary means to an end and when combined with an artistic nature the result is that most wonderful means of expressing human feeling—the Art of Singing.

METHOD.

THE term Method is very largely misunderstood. Every teacher has his ideals, and these he tries to reproduce in his pupils. It is safe to say that all teachers succeed in the main in doing this. We cannot imagine a teacher going on from year to year without getting his pupils to produce the kind of tone he believes to be right. He will cast about until he finds some way of getting what he wants. Whatever this may be it is his method. Therefore it is perfectly proper to say that every man's method is right because it produces what he wants it to produce. If the product is bad, as is often the case, the man behind the method is wrong. His unformed taste, lack of artistic sense and musical judgment are such that crudities in tone and style do not offend his ear, and he allows his pupils to believe they are right. His pupils in turn pass these things along to others and a kind of endless chain is established. Verily, there are worse things than method.

NOTE-READING FOR SINGERS.

F. W. WODELL.

LET us say that a carpenter knows all about how to build a house, and starts out in the morning to begin to do it. He forgets his tool basket. He has his knowledge with him, but he has forgotten his tools. The singer who cannot read by note is in an equally unsatisfactory position. He can sing—that is to say, he has a voice and the power to sing—but he is dependent upon some one else, or upon playing over the music with an instrument, ere he can use his voice on new pieces. If he is asked to take part in a duet or quartet, he is at once embarrassed, and though much drilled "by ear," is never to be depended upon. He is sure to get the note or the time wrong and make trouble at one point or another. He is, in other words "inefficient." He cannot make the most of his vocal gifts and training. He cannot measure up to modern "efficiency" requirements. And yet to learn to read by note is not a hard task. After the theory of notation has been mastered in a few weeks' intelligent study, it is simply a matter of applying the knowledge gained, of practice. Every singer not a ready note-reader, should force himself to sustain a melody unaided by an instrument, against another voice, or another part played on an instrument. He should take every opportunity to sing in "parts" and always without accompaniment, if possible. Let him often choose the "inner" parts, or exchange parts in two-part music. If one wishes to learn a foreign language, perhaps the best plan is to go among those who speak nothing else and dwell there for a time. So if one wishes to read readily by note he must constantly take up new music and sing it without the aid of an instrument.

Why Not ?

Why not choose corsets which will make the most of your figure? Why not wear modish models which give the lithe, natural lines demanded by the present vogue? Why not have the very best, not only in style, but in service and satisfaction, especially when you can secure all this at a moderate price? *American Lady Corsets* represent all that is good in corsetry. Just try a pair of *American Lady Corsets* and note the improvement in your figure. Remember, too, *American Lady Corsets* are warranted to wear and not to rust. Prices range,

\$1 to \$750

**American
Lady
CORSETS**



607
Tricot
\$3.50

We will send, upon request, free catalog, showing *American Lady Corset* models, designed for all types of figures. Address *American Lady Corset Company*, Dept. A, Detroit, Mich.

ORGAN REPERTOIRE

Compiled by PRESTON WARE OREM

Price, \$1.50

The chief object in this compilation has been to cover the ground as widely and thoroughly as possible, incorporating many novelties and original pieces as well as some standard compositions and new transcriptions not to be found in other collections, composers of all schools being represented.

THEODORE PRESSER CO., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.



Department for Organists

Edited by NOTED ORGANISTS

The Modern Organ Keyboard

By EDWIN H. LEMARE

RECENTLY I urged a reform on the important question of organ touch,* and it is gratifying to note that at least one eminent English firm of organ builders has successfully adopted the suggestions I ventured to make. Other firms, however, still retain the fatal and injurious *spring key*; and I fear that they will continue to do so until organists realize that these springs are a serious barrier to further technical advancement and point out their convictions to these organ builders.

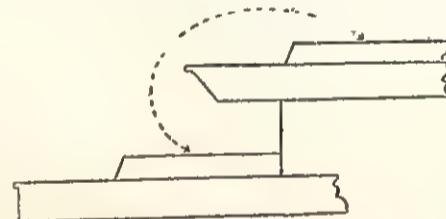
In recent years, however, another barrier to artistic organ playing has been established, viz.: the exaggerated form of overlapping keyboards. This arrangement is really a snare which as yet is not recognized, even by some of our best organ players.

The essentials of good piano or good organ technique are a perfectly free movement of the fingers and the wrist. Rapid and free finger and wrist movements have already been greatly affected by the fatal spring, to which is now added lack of space owing to the over-hanging keyboard. My further experience during the last two years assures me that such keyboards should be condemned for the following reasons:

One reason why the keyboards have been brought closer and closer together has been owing to the delusion that "thumping" would be made easier by so doing; but instead of being made easier by a greater overlapping of keyboards, it has in reality been made much more difficult. We can dismiss the idea of the possibility of "thumping" on two rows below, as only a few odd notes here and there are ever possible. As a matter of fact, the thumb extends sufficiently below the rest of the hand to enable its use with the greatest ease, even when playing on the old keyboards, where there was no extension whatever of the naturals over the row beneath. "Thumping" is a trick, and to utilize it successfully more *knack* is required than anything else. It certainly has been made no easier by the further shortening of the distance horizontally between one row and another. We can therefore dismiss as of no importance the first supposed advantage.

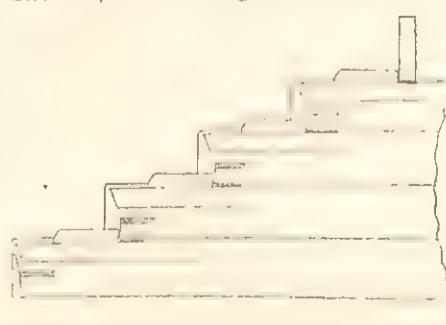
The second advantage claimed (particularly with four manuals) is that the upper rows are brought nearer to the player than hitherto, and there is consequently less distance to cover when the arm is raised or lowered from one manual to another. This, of course, would be logical if all things were equal; but unfortunately they are not. In the first place free wrist movement is not possible when playing chords on the black keys—or at least when the thumb has to be placed on a black key of such

chords—owing to the knuckles being wedged up against the overhanging row.* If the slightest staccato wrist movement is attempted, it must be attended by one of two results,—either "smudge of tone" or damaged knuckles. The player therefore can never retain for any length of time the natural and correct position of the fingers and wrist, which have so frequently to be contorted in the vain attempt to obtain a clear and distinct touch. Let me give one example. Recently, during a recital I gave in Germany, I had to play the Caprice in Bb of Guilmant on an organ with greatly overlapping keyboards. Every organist knows that this composition is a noted example of "quick change work" from one manual to another. I found that it was practically impossible on this organ (as, alas, on many others) to play the Caprice at a reasonably fair tempo for the reason that most of the chords contained black keys; and to free the knuckles from the overhanging row, it was necessary to bring the hands back towards the body, and then for them to travel in a semi-circle to the row above, and *vice versa*.



When the thumb of either hand had to be placed on a black key the manœuvre was even more difficult and entailed greater loss of time in transit. I always aim—as I trust do all my fellow students in the art—at clearness and distinctness of touch, without adopting the grossly exaggerated "staccato style." On some occasions I have been compelled to change several pieces on a programme rather than to smudge certain passages, or take a chance of injuring my knuckles on the usual sharp edges of the overhanging manual. Often it has been necessary to call in the assistance of the organ tuner who, with sand paper in hand, has smoothed off some of the danger overhead.

Taking it all around, the most comfortable and practicable keyboard on which I have ever played is the one in the great Cavaillé-Coll organ in the Albert Hall, Sheffield, of which I give a sketch.



Here the upper rows only overhang the lower to the extent of half an inch. It will also be noticed that the manuals are

brought closer together in the way of height and not in depth. Although this organ is built upon the old fashioned ventil system, there is still left plenty of space for the introduction of the necessary thumb pistons underneath each keyboard. The designer, however, of this keyboard was evidently well acquainted with the elementary and essential requirements of organ playing and very wisely saved space in the *right* direction, without interfering with the player's freedom to use his fingers and wrist as he would naturally wish to do on the pianoforte. Owing, therefore, to this saving in height, it is even possible on this organ to "thumb" from the swell down to the great,—the latter here being the lowest row. Free wrist and finger movement are unhindered on all manuals. The Guilmant Caprice (no doubt conceived for such a keyboard), and hundreds of other works where ample key space is necessary for their correct performance, can be played as originally intended; and even at a far greater speed if desired. Such work as the Widor Toccata in F can be played clearly and as staccato as wished without having, as a vain endeavor, to try and play them from the arm, with straightened fingers.

I have recently transcribed and paraphrased some of the great studies of Chopin; but how it will be possible to play the "Black Note Study" (which makes a most fascinating organ number) on some of our modern cramped keyboards I know not. Not only is this barrier set up against the rendering of pure and legitimate organ music; but it is far greater when orchestral works are considered. The Finale, for instance, of the "William Tell" Overture is impossible,—if it be the desire of the performer to play it cleanly and at a good speed. (The section in C# minor is hopeless.) I can quote many other well-known works, but I trust these will suffice to prove my contentions.

There is yet another matter in connection with the organ keyboard which calls for immediate reform, viz.:—The irregular "spacing" and thickness of the black keys. This question is of great importance when we realize the illusive "lightness" and the absence of a *top* resistance on the modern pneumatic or electric *spring key*. The reader will note that the spacing on most modern organ keyboards is greater between the C# and D# than between the G# and A#, the smallest of all usually being between the F# and G#. May I therefore respectfully call the attention of our key makers to this defect and suggest that these particular keys (in view of the unfortunate reversal of the piano touch on the organ) be made somewhat narrower so as to allow the second or the first finger—of average size—more room when it has to strike a natural *in between* two sharps.

Everything of course depends upon the ambition of the individual organist. If organists in general are content to put up with these obvious drawbacks, or fail to discover them, it will be most unfortunate for the art of organ playing. I fear, however, that as in the case of the antiquated, useless and impossible "pump-handle" swell pedal (which is, unfortunately, still to be found in this country) we may not hope for an immediate improvement in regard to the above. Organ builders really should not be our educators—although in many ways they have been—and so long as there is no protest against obviously ill-advised measurements we shall still fail to maintain the position we have already made for ourselves in other respects.

Austin Organs

THE mammoth Panama Exposition organ—114 stops—now under construction.

Other notable work in progress including large four manual for St. Clements, Philadelphia.

Contracts signed since January this year show the highest favor for Austin tone and Austin console control.

Illustrated information concerning all details always immediately available to those interested.

Austin Organ Co.

165 WOODLAND ST.
HARTFORD, CONNECTICUT



The Guilmant Organ School

William C. Carl, Mus. Doc.,
Director

25 Students now holding N. Y.
positions

Students aided in securing positions

Send for Catalogue

44 WEST 12th ST., NEW YORK

CARL BARCKHOFF BUILDER OF CHURCH ORGANS AND Self Playing Instruments

Over 3000 Barckhoff organs in use which testify to their Superiority and Durability in Construction, Workmanship and Sweetness of Tone

BASIC CITY :: VIRGINIA

THE ORGAN POWER CO. HARTFORD, CONN.

Manufacture more organ blowing apparatus than all the other concerns in this specialty put together. Over 8000 equipments in use

Branch Offices:
A. C. FOSTER, 218 Tremont St., Boston, Mass.
GEORGE W. WESTFIELD, 264 Virginia Avenue, Jersey City, N. J.
JAMES TOPP, 613 Steinway Hall Bldg., 64 E. Van Buren St., Chicago, Ill.

ESTEY CHURCH ORGANS

Estey standard maintained.
Maximum facilities.
Highest grade of product.
Pioneers and leaders always.

Examining stop action and wonderful reedless

Oboe, Saxophone, Clarinet, etc.

ESTEY ORGAN CO., Brattleboro, Vermont, U. S. A.

Established 1846

THE HALL ORGAN CO. New Haven, Conn. Makers of Modern PIPE ORGANS DISTINGUISHED for ARTISTIC VOICING DIGNIFIED AND CHURCHLY.

Please mention THE ETUDE when addressing our advertiser

* "Modern Organ Touch," by Edwin H. Lemare, *Musical Opinion*, February, 1912.

*Even when the angle is bent to their natural position for playing, the thumb is at least an inch further back towards the body, and cannot be extended forward to a black key unless the fingers go with it.

THE ETUDE

VOLUNTEER VERSUS PAID CHORUS.

ARE the days of the volunteer choir past; especially in the large cities? It depends, perhaps, on whether the church has a sufficient number of young people in it from which to draw who live close by and can use the choir to further their social ends apart from the musical advantages, or whether like many of the large city churches whose congregations are scattered over various parts of the city through changing conditions, the church finds its supply of young people at hand so limited that it has to draw them from all parts of the city and sometimes even away from their own churches. In such cases they are attracted by the musical opportunity offered through the prominence of the church and the reputation of its choirmaster for giving good music, or the chance to earn enough to pay for their lessons.

If churches have to rely upon getting a choir in this way, made up largely of vocal students paying from one to three dollars a lesson for private lessons and paying carfare as well, they should by all means pay them.

There is a time, however, when even the student with the most glorious voice paying any price for lessons but lacking in experience, sight reading, etc., if he desires that experience should gladly give his voice and time without recompense until he has arrived at the point when he is worth more to the choir than the choir is to him.

A choirmaster can make an appeal for a good grade of voices by advertising in the local paper somewhat as follows:

STUDENTS OF THE VOICE. WHILE PURSUING their studies with a view to becoming church soloists and feel the need of experience can obtain that experience in exchange for their services by applying to Mr. Blank, Organist of St. Matthew's Church.

If the church will pay two or three experienced readers on a part a small sum each and then augment to as many as wanted from vocal students needing experience, it is possible to get together a chorus choir of a choice material that can learn to sing almost any church music written.

THE ONLY WAY.

Those receiving pay will in time pass on to something better if they work to that end, and the more faithful and experienced volunteers can be advanced to a paid place. Churches can only raise the standard of efficiency of their choirs by some such method; by getting the right people and paying them. It is as unreasonable to expect a singer to give without compensation his time and talent, that has perhaps been bought at a high price, as for a tradesman to give the goods he bought to sell for a living.

If an experienced singer chooses to volunteer, that is commendable and should be appreciated. There may be many eager to volunteer, whose voices are really not worth paying for. It is like the woman who sang at a revival meeting and said upon giving her testimony, that, "when she found she had a voice she decided to give it to the Lord," whereupon a gentleman who knew something about singing, in quoting her remarked, "But, oh! if she had only had it cultivated before doing so." If all churches that can afford to do so, and most of them can if they wish, would make it a rule to pay at least a few on a part a little more than their carfare, they would find it to be a good investment in results. Most choir singers expect only enough compensation to cover the cost of their lessons or to help pay for them and any church is to be commended for encouraging them in an object so worthy.

A carefully selected and properly trained paid chorus is so far superior to the average volunteer chorus in tone quality, good attack, intelligent phrasing, clear enunciation and all that tends to fine church singing, that no church congregation would want any other kind of a choir or be satisfied with the old order of things after it had been educated to the higher standard.

THE GREGORIAN CHANT IN FRENCH CHURCHES.

BY DR. W. C. CARL.

SINCE the order of Pope Pius X, the Gregorian chant has been largely developed in France. It is considered by many to be the most appropriate and best adapted to the service of the Catholic Church, and is therefore universally used. At the conservatoire, at the Schola Cantorum, and the school over which M. Gigout presides, as well as with the great artists themselves, especial care and thought have been expended upon it. The music of Palestrina and the early Italian writers, together with the Gregorian chant, form the basis of the music employed in the churches to-day. Every organist is drilled on the accompaniment of the Gregorian chant from the first lessons in harmony, and in consequence is absolutely *en rapport* and familiar with the different forms and the development of it. To hear the service accompanied by such masters as Franck, Guilmant, Widor, Dubois, Gigout, Bonnet or Vierne, is an education in itself. Most unfortunately since the separation between the Church and State, the building of new organs, as well as the repairing of many of those already placed in the churches, has been largely retarded. Previously the salaries of the organist, which have always been small, were paid by the State. Now that the churches are obliged to do it, they have been largely reduced and so much so some of the best organists have given the small sums received to charity. It is doubtful if in any other country such care and attention are bestowed on the accompaniment of the service as in France. Not only are they scholarly but absolutely interesting and artistic.

To a large extent, electric motors are an unknown quantity. At Notre Dame eight men are required to blow the organ. On questioning M. Vierne recently as to why an electric motor had not been substituted, he replied, "Things move slowly in France. In America the change, I presume, could be effected at once, while here it would be necessary to discuss it for ten years." At La Trinité, where the men are still retained, the reply was, "It is impossible to make the change; it has been in the family for years—it is their inheritance. Should the motor be installed, their occupation would be lost, and what would they do?" How the old world clings to tradition!

MACFARREN'S AFFLICTION.

THE present year marks the centenary of the great English musician, Sir George Macfarren, formerly Professor of Music in the University of Cambridge, and principal of the Royal Academy of Music, London, the composer of the fine and undeservedly neglected oratorio, *St. John the Baptist*, and many other important choral, orchestral and operatic works. His vision was defective from childhood, and by 1870 he was totally blind. Though not an organist, he was a fine writer for the instrument. I was once privileged to be present when he addressed the successful candidates for the diplomas of the English College of Organists, and I

remember that he was then so blind that he commenced his address with his back to the audience, whereupon the late Dr. E. H. Turpin, one of my masters for the organ, a musician of somewhat generous proportions, literally took Macfarren's diminutive frame into his long arms and gently turned him round to the correct position. With the exception of Mdile. Ungher turning the deaf Beethoven round at the first performance of his Choral Symphony to see the applause he could not hear, I know of no equally and similarly pathetic incident in musical history.

DR. ORLANDO A. MANSFIELD.

A PROGRAM OF FRENCH ORGAN MUSIC.

BY DR. W. C. CARL.

FRANCE, as a country, has never encouraged the playing of transcriptions for the organ. Guilmant frequently said, "There is plenty of good music written for the instrument which should be used in preference to anything else." He added, however, "that certain pieces lend themselves readily to the organ and should be played." Several of these he transcribed and published. Conditions have materially changed all this in recent years and with the modern organ of to-day new possibilities have opened whereby many of the great orchestral works, as well as those written for other instruments can be played with magnificent effect. It would therefore not be wise to ignore them, but they should not be used to the exclusion of original works for the organ. Among those especially recommended and obtainable in this country may be mentioned:

Marche Hyménée SAINT-SAËNS (GUILMANT)
The Little Shepherd DEBUSSY (CHOISNEL)
Solitude GODARD (GUILMANT)
 Three Movements from Psalm CL, SAINT-SAËNS (JAS. H. ROGERS)
Last Sleep of the Virgin MASSENET (WESTBROOK)
Adagio (Œuvre Posthume) GOUNOD (RENAUD)
Le Cygne ... SAINT-SAËNS (GUILMANT)
Romance LALO (GUILMANT)
Berceuse et Duo ... BIZET (GUILMANT)
Elegie MASSENET (D'AUBEL)
Funeral March of a Marionette, GOUNOD (S. P. WARREN)
Vision de Jeanne d'Arc GOUNOD (DESLANDRES)
Andante, from Quartet DEBUSSY (GUILMANT)
Meditation ("Thais") MASSENET (SILVER)
Reverie du Soir (Algerian Suite), SAINT-SAËNS (GUILMANT)
Grand March, from "Queen of Sheba," GOUNOD (SULZE)
Prelude du Déluge SAINT-SAËNS (GUILMANT)
Marche Solennelle de Procession, GOUNOD (PROUT)
Adagio (3d Symphony) ... SAINT-SAËNS (BERNARD)
Musette en Rondeau ... RAMEAU (CARL)

It is best not to trust too much to signs, but rather to look through the sign to its meaning as determined not only by the signs with which it is combined but by the composition itself. Yet we must not undervalue the mechanical aids that it is the office of the competent editor to furnish. As Schumann says, "Music would indeed be a miserable art if it were able to describe only by sounds without language and symbols."—MARY VENABLE.

Church Organs

Latest Approved Methods, Highest Grade Only. Established 1827

A thoroughly modern two-manual instrument of our make—in use less than one year for sale at a bargain. Built for exhibition purposes. Excellent opportunity.

HOOK & HASTINGS CO.

Main Office: Kendall Green, Mass. (near Boston)

Steere Organs

Pre-eminent for Forty-six Years
Built for churches, schools, theatres, lodges, halls and homes.

Second hand organs for sale
Specifications and prices on request

J. W. STEERE & SON ORGAN CO.
Springfield, Mass. Established 1867

Church Organs

BUILT BY
Hutchings Organ Co., Boston, Mass.

WRITE US FOR ANY DESIRED INFORMATION ABOUT ORGANS



Trinity School of Church Music

A Training School for Organists,
Choirmasters and Choristers
Headquarters, 90 Trinity Place, New York

FELIX LAMOND, Director
Daily training in the Liturgy and Music of the Episcopal Church. For particulars address The Secretary, TRINITY SCHOOL OF CHURCH MUSIC, 14 W. 12th Street, New York City.



M. P. Möller Pipe Organs

In use in seventeen hundred churches and institutions. We build pipe organs of all sizes and for every purpose. Every part made in our own factory and fully guaranteed. Endorsed by the most eminent organists. Specifications and estimates on request. For catalogues and particulars, address

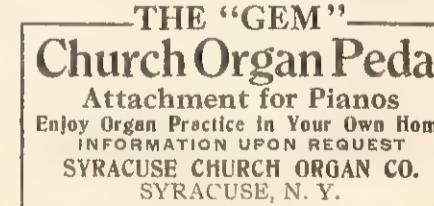
M. P. Möller, HAGERSTOWN, MD.

THE BENNETT ORGAN CO.

ORGAN BUILDERS

ROCK ISLAND - ILLINOIS

The organs we build are as near perfection as skill and money can make them.



PIPE ORGANS Of Highest Grade Only

Our Instruments comprise all features which are of real value. Many years of practical experience. Write for specifications.

EMMONS HOWARD, Westfield, Mass.

Please mention THE ETUDE when addressing our advertisers.

THE ETUDE

NEW!
Analysis of Mozart's Pianoforte Sonatas
(With a description of some of the various forms)

by
JANET SALSBURY

A work of great interest and value to the teacher and student.
A systematic and concise analysis is given of each of the 22 Sonatas.

Price 50 cents

CLAYTON F. SUMMY CO.
Publishers
64 E. Van Buren St., Chicago
Dealers in music of the Better Class

NEW COMPOSITIONS
For Piano By J. R. MORRIS

| | |
|----------------------|---------|
| Swing Song - - | Grade 3 |
| An Evening Song - - | " 4 |
| At Eventide - - | " 4 |
| Berceuse - - | " 4 |
| Melody in A Flat - - | " 4 |
| Prelude - - | " 5 |

These are all excellent piano solos, admirable for teaching
PRICE, 20c. EACH; 6 FOR \$1.00, POSTPAID

Ask for Thematic Booklets and Catalogs
Special Prices to Teachers
H. S. GORDON, 141 W. 36th Street NEW YORK

An Enticing Offer

3 copies of the very latest music,
Each one a "HIT"
sent to your home, Post Paid for 25 cts.
Make your selection from the following:
The Wonderful World and You.
Lover Bold.
A Fool There Was.
After' While.
Dreams of a Honeymoon.
When I Get Married To-Day.
Send Coin or Money Order
THE POPULAR MUSIC AGENCY
Park & Columbia Aves., Philadelphia, Pa.

120 PIECES 20c. Postpaid

THE COLUMBIA COLLECTION

contains 120 of the old favorite Home Songs, such as "Abide with Me," "Annie Laurie," "Dixieland," "Jumplin," "Old Folks at Home," etc. A separate book for each instrument. **PIANO** (words and music complete), Solo Violin, Solo Flute, Solo Clarinet, Solo Cornet, Solo Mandolin, 2d Violin, Viola, 'Cello, Bass, 2d Clarinet, 2d Cornet, Trombone, Drums, 2d Mandolin, 2d Mandola, Tenor Mandola, Mando-Cello, Mando-Bass.

Playable in any combination Cash with order postpaid Price, 20c each book

PUBLISHED BY

Walter Jacobs, 8 Bowditch Street Boston, Mass.

SCALE AND CHORD PRACTICE MADE EASY

The work taught without notes
Contains every kind of scales, chords and arpeggios in their various movements and positions, required for examinations. The work is taught first, by certain rules for formation of same, then the book used for correct fingering. Should be used in the first lesson, and is so simple that the youngest beginner delights in it, also the advanced pupil needs it to complete the work. It must be seen and studied to be appreciated. Price \$1.00; special rates to teachers and dealers. Sample copy at 50 cents to teachers sending professional cards or letter-heads. Miss Mary E. Werner, 22 Bingeman St., Berlin, Ont.

A PRIMER OF FACTS ABOUT MUSIC

By M. G. EVANS Price, 50 Cents
This is by far the best primer ever issued. It is modern, thoroughly practical and comprehensive in all respects. The work is in the form of a catechism, the information being conveyed through a series of questions and answers.

THEODORE PRESSER CO., Philadelphia, Pa.

Lash's Lip Relief

an ointment for Sore Lips, Tender Lips, Cracks, and Chafing. Especially fine for horn players and violinists' sore necks. The best skin remedy. Price, 25 cents

E. R. LASH, Druggist, Athens, Ohio

Please mention THE ETUDE when addressing our advertisers.

The Fairies' Reunion

By JESSICA MOORE

STAGE DECORATION.—Cover the walls with dark blue cheese cloth, on which has been pasted, near the ceiling, small silver stars. Growing or artificial palms and plants scattered about will add to the effect. Gilt throne at back of the stage. Time, Midnight. Place, Fairyland.

CHARACTERS.

QUEEN OF FAIRY LAND (*White lace gown, gold crown, long gilt staff*).

ELF OF THE WOODS (*Short brown dress, yellow stockings and shoes, red bow in hair*).

RAINBOW CHORUS (Boys and girls dressed in Scarlet, Violet, Hazel, Green, Orange, Blue, Pink).

GNOMES (Policemen's uniforms).

(After an overture for piano solo, such as *Queen of the Fairies*, by S. Smith, the curtain rises disclosing a scene in Fairyland at Midnight. The Chorus is discovered artistically grouped together.)

Opening Chorus: *Dancing Fairies,*

SCHAULDING
(After the music has ceased twelve o'clock strikes. **ELF OF THE WOOD** runs in.)

ELF OF THE WOOD.

Twelve o'clock! Good morning, everybody!

CHORUS: *Good Morning, Everybody!*

SCHAULDING
ELF OF THE WOOD.

It's time for beloved Queen to arrive.

ALL.

Bless our Fairy Queen! (*Trumpet call is heard without. All stand in listening attitude.*)

ELF OF THE WOOD.

The Queen's call!

ALL.

Hurrah!

PIANO SOLO: *Reviewing the Troops March*

SCHAULDING

(Enter to time of music. **GNOMES**, apparently blowing trumpets. They march to front of stage, salute, turn, march direct to throne and take their places one on either side of it. Enter Rainbow sisters and brothers in couples according to colors. They execute the same figure and retire right and left of throne. Enter **QUEEN**, bowing and smiling to all as she ascends the throne. Music ceases.)

ALL.

Hail to our Queen!

QUEEN.

(Standing.)

My loyal subjects it gives me great pleasure to be with you again, and help

The Farm House Piano

By C. W. FULLWOOD

THE successful farmer of to-day does not mind spending money on his farm. He has discarded the old scythe for the modern reaper, the flail for the modern threshing-machine. He has even in some cases discarded the horse for the motor. He has learnt that the enormous increase in returns which follow scientific methods in farming repay a hundredfold the wasteful pseudo-economy of former days.

But all too often the improvements stop at the door of the house. In the kitchen the farmer's wife has no labor-saving devices, and in the parlor the farmer's daughter is expected to thump music out of an ancient square relic whose metallic tones have done strident duty from the time of her great-grandmother. Oh yes, you can get some music out of it still, just as you could cut your meagre crops with the old scythe, but why should not the house share in the improvements of the farm?

to celebrate one more re-union of the fairy clan.

ALL.

Hail to our Queen!

QUEEN.

Thank you, dear friends, you all know that our life is just one round of pleasure. (May it always be so.) When we crave for food a luscious grape satisfies our appetite. Should our throats become parched, the dew-drop clinging lovingly to a rose appeases the thirst, and when our bodies are tired of refreshment and entertainment we curl in a buttercup and dream of all things beautiful.

ALL.

Hail to our Queen!

ELF OF THE WOOD.

Your Majesty, with your permission, Miss Scarlet will render a song written especially for this occasion.

QUEEN.

I shall be delighted to hear her. **MISS SCARLET:** *Fairy Queen... SPAULDING*

QUEEN.

(After song.)

That is splendid! (*Applauds.*)

ELF OF THE WOOD.

Your Majesty, won't you favor us with your favorite song?

QUEEN.

Gladly. (*Comes down front.*)

QUEEN: *Queen of the Night... SPAULDING*

ALL.

(Applauding.)

Hail to our Queen!

(Queen resumes her seat on throne.)

PIANO SOLO: *Clap Hands March,*

SPAULDING

(All execute a march maneuver or a calisthenic drill—at the option of the Stage Director. This can be made a very pretty picture number if properly rehearsed. After march all go back to their original positions.)

QUEEN.

Now, Elf of the woods, before we part, may we not hear from you with a song?

ALL.

Hurrah!

ELF OF THE WOOD.

With pleasure. (*Sings.*)

Elf of the Wood..... SPAULDING

QUEEN.

I certainly am very proud to be Queen of so much real talent, and regret that the hour necessitates our immediate departure. Good night and good bye for one year.

ALL: *Dancing Fairies..... SPAULDING*

CURTAIN.

SUMMER READING

Master Lessons in Pianoforte Playing
By E. M. BOWMAN

The most important steps for both the student and the teacher are the first steps. An eminent pianoforte teacher has outlined the most modern thought in piano study in this wholesome and stimulating book.

This valuable pedagogic work consists of a series of lessons in the form of "Letters from a Musician to His Nephew," giving the essentials of a course of study in artistic pianoforte playing, self-helps, short cuts and vital suggestions for the guidance of the student, the teacher, the artist, the parent and the educator.

Price, \$1.00

Imaginary Biographical Letters From Great Masters of Music to Young People
By ALETHA CRAWFORD COX and ALICE CHAPIN

Suppose the little friend to whom you desire to give a gift were to wake up some morning and find letters addressed to her from Bach, Handel, Haydn, Mozart, Beethoven, Rossini, Moscheles, Schubert, Berlioz, Mendelssohn, Chopin, Schumann, Liszt and Wagner, wouldn't she be surprised? This fascinating little book is the next best thing. It adds the charm of romance and personality to musical biography. It makes the composers live like real men. It will surely be appreciated.

Price, \$1.25

Stories of Standard Teaching Pieces
By EDWARD BAXTER PERRY

The little touch of Romance, Animation, which give zest to the lesson and happiness to the pupil, is supplied by this captivating book.

Mr. Perry's famous book, "Descriptive Analyses of Pianoforte Compositions," has helped and inspired thousands of teachers and pupils. The new work will prove even more useful because it deals with pieces from the third to the seventh grades. The surest way in which to awaken the interest of a dull pupil is to place in his possession a copy of this work, which describes the pieces he plays—pieces like the gems from Grieg, Godard, Nevin, Rubinstein, Schytle and other composers of immensely popular music.

Price, \$1.50

European Reminiscences Musical and Otherwise
By LOUIS C. ELSON

The recollections of the vacation tours of a musician in various countries. Some of the observations and experiences of a musician during the pursuit of his investigations in musical history in Europe, written in a genial and witty style.

Illustrated. Price, \$1.50

The Masters and Their Music
By W. S. B. MATHEWS

A hand-book of musical literature for musical clubs, classes and private students. The work consists of two parts. The first part contains material for Ten Musical Evenings or Classes consisting of Biographical and Critical Annotations, carefully selected musical illustrations, etc., relating to Bach, Handel, Haydn, Mozart, Schubert, Beethoven, Mendelssohn and Liszt. The second part contains Six Musical Evenings or Programs, prepared with equal care upon Brahms, Grieg, Gottschalk, and Mason, MacDowell, Arthur Foote and Mrs. H. H. A. Beach, Scharwenka, Jensen and Padewski, Rubinstein and Tchaikowsky, and miscellaneous programs of American composers.

Price, Cloth-bound, \$1.50

Anecdotes of Great Musicians
By W. FRANCIS GATES

A unique, valuable and interesting collection of 300 well-authenticated anecdotes of Great Composers, Players and Singers, related in an enteraining style, and embodying much valuable musical information.

Price, \$1.50

Any or all of the above sent, postpaid, upon receipt of price. Send for our complete descriptive catalogue of musical works and teachers' price-list.

THEODORE PRESSER CO.
1712 CHESTNUT ST., PHILADELPHIA, PA.

Please mention THE ETUDE when addressing our advertisers.



Department for Violinists

Edited by ROBERT BRAINE

FIRST EXERCISES IN FINGERING ON THE VIOLIN.

BY ARCHIBALD ORMISTON.

In all violin tutors, so far as the writer is aware, the first exercises in fingering make the first the leading or guiding finger of the others; also for quite a number of exercises the fourth finger is seldom, if at all, employed. After nearly thirty years' experience as a teacher I am strongly of opinion that this method of beginning the study of fingering is the chief reason why so many pupils after working for a considerable time are still unable to produce with ease and with certainty of intonation notes stopped by the fourth finger.

The following system has been devised by the writer and has been used with success for many years. The general plan of the system will become apparent as it is duly set forth, but the main idea is to make the third finger, instead of the first, the factor which determines the position of the hand. The hand is adjusted at the outset so that the fingers close naturally over the fingerboard in such a position as to form a perfect fourth between the open string and the third finger. The interval of a fourth (that is, the interval between the keynote of the scale and the fourth tone in the scale, as from A to D) is one that appeals very naturally to the ear, and is excellent therefore for use in the left-hand technique of the violin in which a correct ear plays so important a part.

Accuracy of intonation being a fundamental requisite in violin playing it is of the utmost importance that the first exercises in fingering, in addition to training the ear to recognize musical intervals and appealing to the pupil's understanding, should be of so simple a nature technically that their execution will facilitate certainty of intonation. For the primary exercises I utilize only one string and that the second. My reasons for choosing this string are that next to the first it is the easiest to set in vibration and that the beginner's hand always feels more comfortable when playing upon an inner string than when playing upon either of the outer ones.

The first exercise consists in sounding the open string A alternately with its perfect fourth above—the note D. After these notes are sung or played a few times I experience no difficulty in getting pupils to recognize and produce the interval. In fact the majority of pupils seem to find it easier to stop a perfect fourth, when the lower note is an open string, than a true major second. Now let the pupil, while holding the violin correctly, sound the open string A, then place the tip of the third finger uprightly on the same string, allowing the finger to fall as in the natural action of closing the hand. If the note produced be either too high or too low instruct him not to correct the intonation by moving the finger, but to slide the hand backward or forward on the neck of the violin until the third finger, by the mere action of letting it fall like a little hammer, strikes the note D dead in tune. The hand will now be located at its correct distance from

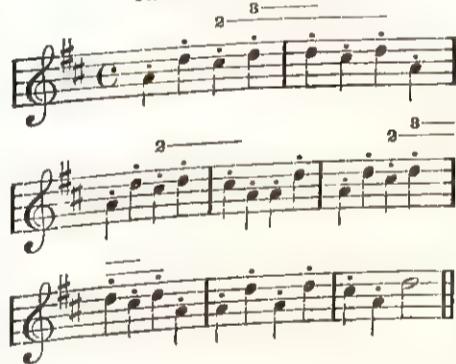
the nut and the first exercise may be practiced *very slowly*, employing short clean strokes with the upper third part of the bow and making a distinct pause after each note.

No. 1. EXERCISE FOR THE OPEN STRING AND THIRD FINGER.



The next exercise introduces the employment of the second finger, which should also fall in the same natural manner as the third, but care must be taken to observe that it falls so near to the third finger as to produce its note, C sharp, a true semitone below D. Great attention must also be paid to the keeping down of the fingers where indicated.

No. 2. EXERCISE FOR THE OPEN STRING, THIRD AND SECOND FINGERS.



The next finger to be employed is the fourth, which would naturally fall near to the third finger, but must be extended about a semitone to stop the note E, an interval of a whole tone above the note D stopped by the third finger. If the violin is held correctly, the neck not allowed to sink into the fork, the thumb kept upright and well forward, the wrist kept as straight as possible and the elbow brought well to the right under the instrument, little if any difficulty will be experienced in extending the fourth finger to stop the note E at its requisite pitch.

No. 3. EXERCISE FOR THE OPEN STRING, THIRD SECOND AND FOURTH FINGERS.



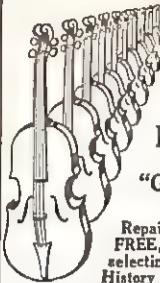
Last of all we employ the first finger, the correct manipulation of which sometimes causes more trouble than the fourth. The first finger would naturally fall near to the second finger, but to stop the note B its tip must be drawn backward, as in the action of folding up the finger, till its tip stands at the distance of a whole tone from the second finger. To allow the first finger perfect freedom of action the pupil must bear in mind that, first, foremost, and all the time, the violin neck must never be grasped tightly, that the instrument must be chiefly supported by the thumb at or near its middle joint, and that the side of the first finger, at the part between its second and third joints, should bear but not press against the neck near to the nut. If any tendency to draw back the whole hand when drawing back the tip of the finger to its proper location is shown, it is advisable to practice the action of the finger in the following manner:

Without sounding the notes let the pupil, after adjusting the hand to its correct position in relation to the nut, place the third, second and first finger tips near to each other on the string, then, while holding the third and second fingers firmly down, instruct him to relax the pressure of the first finger and move it lightly backwards and forwards on the string, being careful at each backward movement to draw in the tip of the finger as much as possible. With a little practice, and as he acquires the knack of supporting the instrument almost entirely on the thumb, he will find that he can easily draw the tip of the finger even further back than is required at present, and without disturbing the location of the other fingers. He will also discover that for a considerable time he must always remember to bend inward the tip of the first finger before placing it upon the string. Later on this action will be performed unconsciously.

No. 4. EXERCISE FOR OPEN STRING AND ALL THE FINGERS.



Here, as I am simply demonstrating the principle of my system of first exercises in fingering, only four exercises are given, to show how each finger is employed, but in teaching an increased number of exercises is used at each stage. As early as possible exercises are also given to be played *legato*, and after the pupil is able to use his fingers with freedom and certainty when employed in consecutive order, exercises containing intervals which require the fingers to follow each other in any order are given. Some of the exercises are then transferred to the third string, and further exercises in two strings increase the interest of the studies. The fourth string is the next to be utilized, and last of all the first. During this period the pupil is instructed, before beginning to play any exercise, always to determine the correct location of the hand by playing, or percussing, the note stopped by the third finger at the interval of a perfect fourth above the open string. As soon as the pupil fully realizes that the third finger is the keynote of the hand, his other fingers begin to locate their notes with ease and certainty.



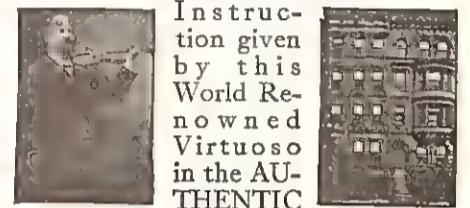
VIOLINS
FOR ALL PLAYERS
Students Outfits \$10 up
Catalog No. 1 E
Real Old Violins, \$40 up
Catalog No. 3 E
"GEMÜNDER ART" VIOLINS
\$150 UP Catalog No. 2 E
Repairing, Exchanging and Easy Pay's.
FREE, Our Booklet. Best methods of
selecting violins for personal use, and
History of the Bow.

AUGUST GEMÜNDER & SONS
SEND THIS ADV. 141 West 42d ST., NEW YORK

Ovide Musin's Virtuoso School of Violin

Recognized as the HIGHEST SCHOOL of violin playing in the U.S.

SUMMER TERM



Instruction given by this World Renowned Virtuoso in the AUTHENTIC style, tempos, fingering and bowing of the Classical repertory, ancient and modern. Musin's SPECIAL SYSTEM greatly lessens the time ordinarily required for technic and bow control. Special SUMMER COURSE for Teachers and Professionals. Piano, Harmony, with eminent teachers. Singing with Mme. Ovide Musin, Coloratura Soprano.

Write for outline of Course of CORRESPONDENCE, and THEMATIC CATALOGUE of compositions and editions by OVIDE MUSIN.

Dormitories for limited number of students in School. Practice Unrestricted. CHAPERONAGE. Address REGISTRAR, 51 W. 76th St., New York

FINE OLD VIOLINS

On Easy Payments 30 Days Free Trial

allowed, no matter where you live, return violin AT OUR EXPENSE—and no harm done. Ability to play the violin brings social and financial success. Get a violin with a rich, mellow tone and it will create in you a desire to master it.



Free! Magnificent Album-Catalog

containing portraits of the world's greatest violinists since Paganini's time, a half-tome of "Stradivarius in His Workshop," and the romantic story of The King of Musical Instruments. A postal brings all to you FREE—no obligations.

CREMONA VIOLIN SHOP
Dept. B 596 Chicago

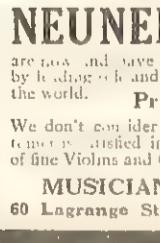
ROOT VIOLINS



For more than fifty years have been the choice of musicians and discriminating buyers. The smooth, rich, mellow and even tones that denote perfection in construction and skillful adjustment have made them the most satisfactory violin at any price.

Send for catalogue of prices and color illustrations. Old and used violins taken in trade. We also publish all kinds of easy music for young orchestras. Catalogues free.

E. T. ROOT & SONS
1530 E. 55th STREET CHICAGO, ILL.



NEUNER VIOLINS
are now and have been for several years used by leading solo and orchestra players throughout the world.

Price \$25.00

We don't consider a violin sold until the customer is satisfied in every particular. Catalog of fine Violins and Cellos sent free.

MUSICIANS' SUPPLY CO.
60 LaGrange Street Boston, Mass.

Please mention THE ETUDE when addressing our advertisers.

For Nervous Women

Horsford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

—before you purchase any piano

be sure to read "The Pith of the Piano Problem," the 32-page booklet which we are prepared to send free without obligation to all readers of "The Etude" who may be contemplating the purchase of a piano.

This booklet tells the important things to look for, and the pitfalls to avoid, in selecting a piano.

Far too many pianos have merely a beautiful exterior finish, while the interior of the piano—the part you don't see, but by far the most important—is slighted or cheapened. The pleasure derived from such pianos is ephemeral and fleeting. Not so the world-renowned



"The Piano of Permanent Tone"

A piano is for a great many people a life-time purchase! Why make such an important purchase without knowing for yourself just what you are doing? "The Pith" tells you. It gives TESTS by which you can judge the quality of different pianos.

Write for this booklet if you contemplate, even remotely, exchanging your piano or purchasing a new piano. You will find it not at all dry or technical, but live and interesting.

When you write we shall consider it a favor if you will mention the make and age of your present piano (if you have one) so that we can classify your inquiry and take proper care of it. Writing for this booklet does not put you under the slightest obligation. Write to-day, mentioning "The Etude."

SOHMER & CO., Piano and Player Piano Makers
FIFTH AVE. AT 32ND STREET, NEW YORK

MARCY'S CHART of INTONATION FOR THE VIOLIN

A simple method of locating musical sounds or how to finger in tune and proving the sounds to be correct; founded upon harmony and sound waves. Is invaluable as a home study for amateurs. Teachers also find it a valuable asset. Does not conflict with the regular studies, enabling the learner to locate any sound, natural, sharp or flat in the first position and as he advances in any position to a nicely.

Money refunded if not found as represented.

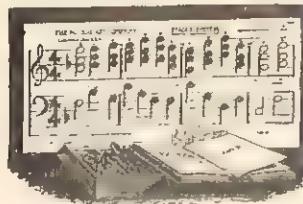
Price \$50 by mail

Copyright for all countries Foreign postage \$05

H. W. MARCY

25 Brayton Park Place Utica, N. Y.

STAGE'S SYSTEM



able note characters; apnoe for 160 pp. illustrated book, and special music drawings. Full printed instructions pasted in box. Wonderfully simple; lessons easy of demonstration. Designed for teachers and schools of music. Write for particulars. Mention The Etude.

THE MUSICAL ART COMPANY
138 E. State Street - COLUMBUS, OHIO

OUTLINES, QUESTIONS, ANSWERS AND MUSICAL PROGRAMS

For Clubs, Teachers and Schools
Plan of Study on Musical History
Many Subjects and Nationalities

For descriptive circular address
MRS. F. S. WARDWELL, Highland Terrace, Stamford, Conn.

Prices: Questions 85c; Answers 85c and postage

BUY ENTERTAINMENTS

From "The House That Helps," a live concern which handles a choice line of Operettas, Cantatas, Action Songs, Plays, Drills, Musical Recitations, etc.

Write about "The Captain of Plymouth," the Comic Opera with a splendid record.

A very helpful Catalog sent FREE

ELDRIDGE ENTERTAINMENT HOUSE, Franklin, Ohio

Please mention THE ETUDE when addressing our advertisers

THE IMPORTANCE OF CARE-FULLY EDITED BOWINGS.

A THOROUGHLY educated violinist, who knows his art, can mark his own bowings, or play his parts without marking them, since from long study and experience he knows what combination of bowings is best calculated to express the phrases of the composition being played. The student, who has not yet become grounded in these fundamental principles, should play only violin parts which have been carefully marked to the very last detail, as to the style of bowing required for a particular passage, where the down and up bows should start, the number of notes to be included in slurs, etc. If during his students days he studies only parts which have been so marked, he will gradually attain a knowledge of the principles underlying good bowing, so that later on he will be able to apply these principles to music which has been badly marked or not marked at all.

Proper accent is the life and soul of good violin playing, and in order to produce it, it is very necessary that the up and down bows come on the proper notes. Playing the violin and other bowed instruments offers difficulties in this respect not met with in the case of instruments such as the piano and wind instruments. In the latter instruments a few notes in a passage may be phrased wrong without the mistake affecting the succeeding notes. In violin playing if a slur is left out, a note begun with up where it should be down bow, etc., and if the student continues to play the passage without correcting the direction of the bow, it is obvious that the entire passage will be played incorrectly, following the one error in bowing, since every succeeding bow will be down where it should be up, and vice versa. It is much the same as when a string of dominoes are set up on end, a half-inch apart, and one tipped over. The dominoes fall one against the other until the whole string is tumbled down. So in a long passage in violin playing if one mistake in bowing is made, the direction of the bow will be incorrect through the whole passage, unless the player correct the first mistake by another change in the bowing, to counteract it.

The violin student with a competent teacher has every opportunity of acquiring a correct division of the bow and good phrasing, since the teacher will allow him to use only the best editions of standard studies, concertos, etc., which have been thoroughly bowed by good violinists, and when compositions are met with where the bowing is badly marked, the teacher corrects all their deficiencies. Every teacher knows that a large part of his duties in teaching consists of marking the bowings properly for the pupil.

FALSE BOWINGS.

The violin pupil who is self-taught, or who has had only a limited amount of instruction is often sadly at sea when attempting violin parts which have not been properly marked. Take the case of the violin parts to the popular music of the day, such as is played by our theatre and dance orchestras; it is a rare exception to find a part which is bowed so that it will give the proper effect. In a large number of cases these compositions are written by pianists, wind instrument players, and others who know absolutely nothing of the technical principles of violin bowing, or possibly have only a smattering, which is worse than nothing. When these compositions fall into the hands of good professional violinists, they simply ignore the printed bowing marks, and play the parts according to the correct principles of bowing, which they have learned by long experience. In many such compositions what appear to be bow marks are only guides to the phrasing,

such as might have been marked for any instrument. On rare occasions a part will be found, in such music, which is correctly bowed, probably where the composer is a competent violinist. The injury which is done by these badly bowed parts will be apparent when it is remembered that thousands of young violinists do little other musical work than playing these popular theatre orchestra and dance compositions. It might be thought that as these compositions are mostly of but moderate difficulty, the bowing would not be difficult. This, however, is not always the case, since many rag-time compositions, which form so large a proportion of this music, often offer very considerable bowing difficulties, on account of their peculiar rhythm, and syncopated effects. I once showed one of these very difficult "rags" to a great violinist, who could play through the classic violin repertoire, and it worried him a great deal until he could figure out the most effective way to play it.

A great many editions of standard orchestral works are also very faulty as regards the markings of the bowings. In consequence, in all the leading symphony orchestras it is a part of the duties of the concertmeister or his assistant to mark the bowings of the violin parts, so that all the violinists will have a uniform bowing, thus making the phrasing more uniform, besides having a pleasing effect on the eye to see all the bows rising and falling with the same motion.

The standard studies such as Kreutzer, Fiorillo, Rode, etc., and the leading concertos, are usually well marked, since the publishers as a rule engage some eminent violinist to edit them, mark the bowing, fingering, etc. Still even among these "freak" editions are sometimes met with, containing peculiar individual theories of their editors. For this reason violin students should use great care in choosing the editions they use of such works, since many different editions can be obtained. Even in the best editions occasional misprints and faulty bowing marks will be found, which the teacher must correct.

VIOLIN AND PIANO MUSIC.

The more difficult solo violin compositions, violin and piano pieces, sonatas, and violin pieces of a miscellaneous character by good composers, can usually be obtained with the fingering and bowing well marked, since if they are usually marked by the composer, or are edited by good violinists. It is in the hundreds of thousands of arrangements and original pieces of moderate difficulty by more or less obscure arrangers and composers that the greatest number of bad bowings are encountered, and the pity of it is that compositions of this class are the very ones that are most likely to be studied by amateurs and more or less self-taught players. In many of these compositions hardly any attempt is made to write correct bowings. I have in mind a series of arrangements from operas, which have been sold by the million all over this country, which are so ridiculously deficient in the bowing marks and proper slurring, that it seems as if the publisher had given the job to the office boy, who daubed a lot of slur marks with mucilage and threw them at the page, leaving them to stick wherever they fell. Tons and tons of sheet music violin pieces, where the bowing is either not marked at all or marked incorrectly, are being sold every year, and as they fall for the most part into the hands of players who do not know how to correct them, the mischief which is caused is incalculable.

I do not know of any one cause which holds back the progress of the violin art more than this one of badly marked violin music. However, there has been considerable improvement of late in this respect and our leading publishers are

paying more attention to having their violin compositions edited by good violinists.

The violin student who wishes to advance in his art should make it a point to buy only good editions which are correctly bowed and fingered, for by playing such compositions he will gradually learn the principles of applying the bowing in such a manner as will best express the musical idea. In the case of a violin student living in a locality where good teachers are not available, it would be a good idea for him to mail the composition being studied to some good violinist to have the bowing and fingering marked. Almost any violin teacher would do this marking for the price of a lesson or two, and it would be a great encouragement to the pupil to know that his work was laid out correctly for him.

IS EVERY VIOLINIST A JUDGE OF VIOLIN TONE?

PRACTICALLY all violinists have a shadowy, intangible, "ideal" of violin tone, and he or she, without acquiring this "ideal" by any course of study or thorough knowledge of tone, will set up this ideal and fight for it to the last ditch regardless of how many better-informed persons may take issue therewith. To prove that the average violinist has not, and cannot, have a very vast fund of tone knowledge is not difficult.

Let us assume that the Stradivarius or Guarnerius best instruments represent the ultimate ideal. Then let us inquire how many of our violinists have ever heard or played on one of these violins. It is certain that not one in a thousand has ever handled a fine Stradivarius, and, if we assume the Stradivarius to represent the "ideal," and we know that a big majority of our self-appointed judges—average players—have no intimate knowledge of this "ideal," how then can we believe that the average violinist is, or can be, a judge of true violin tone?

Or let us assume that some modern master-makers really produce violins the equal in tone of a Stradivarius—then let us inquire how many average players have had the privilege of hearing or trying the best productions of modern masters, and know how to play them. Again we must conclude that the bulk of the evidence is against the probability of the average violinist being a judge of the finer tone-qualities of a violin, for the average player may have only a very limited knowledge of modern makers and their work.

But, to my mind, the greatest reason that can be presented to prove that the average violinist is not a judge of violin tone, isn't the fact that he hasn't a Stradivarius to examine to base his valuations on—it is this: The average violinist purchases a violin which happens to strike his fancy, and thereafter the tone of that toned instrument, then he'll be found in the ranks of those who belittle all instruments whose tone-quality doesn't border on the loud; and if it happens to be a smooth-toned instrument which he first likes, one that is pleasing to his ear but which has no real tonal color, he will thereafter find fault with all instruments that do not sound similar to his own instrument.

And the average violinist sticks to this mode of judging tone—sticks to the fallacious method of judging all violins by "his own," regardless of the fact that he often tries a \$300 or \$500 instrument and has the temerity to think it not so good as his own, which is probably not worth \$100.—*Violin World.*

THE ETUDE

Answers to Correspondents

General Knowledge and Inspiration

MISTAKES AND DISPUTED POINTS IN MUSIC

By LOUIS C. ELSON

A book that tells you the "whys" and "wherefores" in music. Mr. Elson, one of the most distinguished of American musical critics and educators, has included in his new book all of those hundred and one things upon which most pupils and teachers have an inaccurate knowledge.

Price, \$1.25

DESCRIPTIVE ANALYSES OF PIANO WORKS

By EDWARD BAXTER PERRY

There are many books giving the structural and formal analysis of great piano works, but there is none along the lines that Mr. Perry has worked out. His work is a poetic, dramatic, and historical analysis or description of some of the greatest and best known piano compositions.

The book contains seven of the leading piano compositions of Beethoven, four by Weber, eighteen by Chopin, eleven by Liszt, and several each by Schubert, Rubinstein, Grieg, and Saint-Saëns.

Price, \$1.50

STORIES OF STANDARD TEACHING PIECES

By EDWARD BAXTER PERRY

The unusual popularity of "Descriptive Analyses of Pianoforte Works" has induced another work, which includes just those favorite and standard compositions of lesser difficulty about which teachers, pupils and music lovers are ever anxious to know more. The range of pieces in this new book extends from about the third grade of difficulty to the sixth grade.

Price, \$1.50

HOW TO UNDERSTAND MUSIC

By W. S. B. MATHEWS

2 Volumes Price, \$1.50 Each

Eight editions of this splendid work have been sold, and the work is generally recognized as indispensable to every music student. A most valuable feature is the superb material it furnishes for pupils' musicales.

MUSIC—ITS IDEALS AND METHODS

By W. S. B. MATHEWS

A collection of essays for young teachers, amateurs, and students, relating to music considered as an art and literature, and to problems of piano teaching.

Price, \$1.50

MUSICAL ESSAYS

IN ART, CULTURE AND EDUCATION
An Encyclopedia of Educational Musical Thought. A Compendium for Music Teachers and Students.

A large volume containing the best articles selected from pages of THE ETUDE for the past ten years.

Price, \$2.00

CHATS WITH MUSIC STUDENTS

Or Talks About Music and Music Life

By THOMAS TAPPER

Designed to bring to the attention of those who make music a life-work, the very many contingent topics that should be considered in connection with music. The reader is taken into confidence, and finds many hints and benefits that pertain to his own daily life as a musician.

Price, \$1.50

THE MUSIC LIFE AND HOW TO SUCCEED IN IT

By THOMAS TAPPER

A companion volume to the "Chats with Music Students." It points out the way of success to teachers and students in art life.

Price, \$1.50

BUSINESS MANUAL FOR MUSIC TEACHERS

By G. C. BENDER

The average music teacher blunders in one way or the other in the business side. He fails to know how to advertise properly. He takes advantage of the social side of life, of drill, of collateral education, etc. In this book the teacher is brought face to face with the problem.

Price, \$1.00

Mail orders solicited and filled to all parts of the country. The best discounts. Any of our works sent on inspection.

Theo. Presser Co., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

H. G. R.—De Beriot's First Concerto is a very popular concert piece. It contains effective passages for double stopping in thirds, sixths and tenths, and considerable left hand pizzicato work. If you can play the Kreutzer Etudes really well you ought to be able to master this concerto.

T. deM.—Wipe your violin off with a silk handkerchief always after you have finished playing. If you allow the rosin to accumulate month after month it will combine with the varnish of the violin and form unsightly black patches, which cannot be removed with any of the patent cleaners, and which can only be removed by scraping. The varnish of a violin can be kept looking brilliant for centuries if the rosin is carefully wiped off.

M. Y.—To judge from the list of pieces you send, you are playing music entirely too difficult for the amount of technical work you have done. Play something well within your ability instead. You cannot fool an audience into believing that you are a virtuoso, by attempting to play standard violin concertos, when you ought to be playing Danclas' Little Airs with Variations. Your audience will judge by its ears and not by the name of the piece on the program.

H. Y.—The Bach Double Concerto you mention for two violins with piano accompaniment is one of the great works of violin literature, and forms a splendid concert number. This concerto is not excessively difficult from a technical standpoint. The difficulty is to play it with the rhythmic perfection, finish and musicianship which all Bach's works require. I do not know any works which will develop and refine a violinist's powers to a greater extent than the Six Sonatas, and the violin concertos of Bach.

W. H. W.—Artificial harmonics on the violin are often indicated by square notes, as in the example you send:



There are no harmonics in "double stopping" in the last eight bars of Wieniawski's *Kuyawiak*. The only chord in these last eight bars is the four part chord which concludes the piece. What gives these passages the appearance of chords is the fact that the position of both the first and fourth fingers, both of which are used in the production of these artificial harmonics, is indicated by the notation. Only the note produced by the fourth finger sounds, however. The first finger is held firmly on the string, while the fourth finger is laid lightly on the string a fourth above, thus producing the harmonic. The first three bars of this composition are written as follows. The actual sounds produced are two octaves above the lower notes, played with the first finger:



In the first measure, for instance, the first finger holds the string firmly to the fingerboard at the point where the note A is produced on the E string. With the first finger holding this note, the fourth finger is then laid lightly on the string at the point where the note D is pro-

duced in the third position. This produces the note A as a harmonic, two octaves above the first A above the staff. The rest of the passage is produced in a similar manner. The half notes indicate the harmonics.

R. P. D.—I have not seen the work of the late Dr. Frederick Castle of Lowell, Ind., in which he describes a method of making the plates of the violin on the same plan as the sounding board of a piano. In a recent article in THE ETUDE to which you refer, in which I described a number of new inventions designed to improve the manufacture of violins, quite a number of additional plans might have been mentioned. One is the making of the belly with ribs like the ribs of a mandolin only so neatly joined together that the joining can scarcely be seen, and the whole having the appearance of a belly of one piece. It is claimed that making the belly in sections gives it greater elasticity and "spring." A firm in Chicago is now making violins on this principle. There are many other devices which have been tried, but somehow or other no one seems to be able to devise a method of manufacture which shows an improvement over the violins of one Antonius Stradivarius of Cremona, Italy.

STUDENT.—Practicing with others in orchestra, quartet, or other ensemble work, where a great deal of new music is rehearsed, and where the music is not too difficult, is one of the best means of improving one's ability in sight reading. Another excellent plan is to get collections of easy violin music, orchestra violin parts, violin sonatas, and any other violin parts you can procure, and try to play them through without stopping, at first sight. If you can find a good piano player to play the piano parts so much the better. The advantage of playing with others is that you have to keep your part going, for if you stop, you are left behind. Sight reading is a gift with some people, but almost any one can improve his faculty in this respect almost indefinitely by practice as outlined above.

L. F. McL.—I do not find that Giovanni Bellosio has any standing in the historical notes of famous violin makers; in fact, I can find no record of such a maker. Possibly you refer to Anselmo Bellosio, a famous violin maker who worked in Venice in the eighteenth century. This maker was born about 1715, and died in 1785. He was a pupil of Seraphine. He was fond of making violins after the Amati model, and his violins are of a rich brownish red, or yellow. Possibly Giovanni Bellosio was an obscure relative of Anselmo.

B. K.—The South offers an excellent field for young lady teachers of the violin to locate, owing to the great number of young ladies' colleges and seminaries, practically all of which support departments of music, where violin, voice and piano are taught. Almost every large city in the South has one or more music teachers' agencies, which place teachers in school positions. You could no doubt get the address of an agency of this character in any Southern city by consulting its directory, or by writing to any leading music house in the city where you would prefer to locate, asking them to supply the information



All those feet had Corns'

Watch the feet that now trip lightly. All of them had corns.

But the owners learned of Blue-jay. They applied it in a minute. There was no more pain. The corn was forgotten. And in two days the corn came out.

Soon or late you will treat your corns in that way. You will stop the paring, stop the old-time treatments. You will deal with corns in a scientific way.

You will take them out, with no soreness, no pain, no inconvenience.

Nearly half the corns in the country are now ended by Blue-jay—a million corns a month.

Why wait? Other ways, as you well know, don't really end a corn. Why don't you try this easy, painless, most effective way?

Why don't you try it now?

Blue-jay

For Corns

15 and 25 cents—at Druggists

Bauer & Black, Chicago and New York
Makers of Physicians' Supplies



Klingform HIP REDUCER

Hand knit ALL ELASTIC garment, strong and durable, massages continually while wearing. Compresses the hips to the requirements of fashion and dress. Worn over or under corset. Made to slip on or lace. "KLINGFORM" in three grades. No's 1, 2 and 3. Sold by the leading Corset dealers, or sent direct. Write for information and prices.

UPRITE MFG. CO.
CINCINNATI, O.



Prof. I. Hubert's MALVINA CREAM

is a safe aid to a soft, clear, healthy skin. Used in a massage. It overcomes dryness and the tendency to wrinkle. Also takes the sting and irritation out of wind, sun and sunburn. Send for testimonials. Use Malvina Lotion and Ichthyol Soap with Malvina Cream to improve your complexion. At all druggists or sent postpaid on receipt of price.

Cream 50c. Lotion 50c, Soap 25c.
Prof. I. HUBERT, Toledo, Ohio.

Please mention THE ETUDE when addressing our advertisers.



Department for Children

Edited by Miss Jo-Shipley Watson

MAKING A COMMUNITY MUSICAL.

THE CHILD'S PART.

WHAT, pray, can Ethel and Rachel and Edith and John do to make a community musical! What do you suppose? Give three guesses while I count ten—oh, dear me—how slow you are—can't think of a solitary thing! Shame! Shame!

Now, first of all, they are to play and sing when asked. A child's part is to take part. Ethel and Rachel and Edith and John must simply march forward with a

"Yes,"
"I will,"
"I can" and
"I'm in practice."

When they can do that we know that they are real soldiers of progress. When they don't do it we know that they are deserters and every one knows what becomes of soldiers who run away. No! No! never run away from your duty; it's a solemn rite you must perform for the good of all, your part is to make the world more beautiful because you are here with your music.

Then another part in making your community musical is to have good music to play or sing. It must not tickle the senses so much as appeal to the heart and mind—so don't forget that dear old Beethoven and Haydn and Mozart are as much alive to-day as the writers of the tinkling dance tunes just off the press—and really, truly, my dears, people the world over love to hear Beethoven and Haydn and Mozart. They love the slow Minuets, the dainty Allegros, the stately Andantes and rollicking Rondos, for I have tried it on and I know—so don't run away from the good old classic writers, the best is always good.

Then again your part in making a community more musical is a part some of us neglect, you must not only play good music but must hear good music. Go to the best lectures and concerts that come your way; never put the best aside because it is "so expensive" or "too classic." The best will always be expensive and classic and the vulgar things will always be cheap.

Everything worth while is born of struggle, so your part is to struggle up to an understanding of the best. Stop your ears to the shouts of the Electric Theatres; remember you are soldiers of progress and soldiers on the march never turn aside.

Then another part of your duty as soldiers of musical progress is this: Know your heroes by name, and know their story, for they all have interesting stories. If there is a Bach or a Liszt or a Schubert or a Chopin wouldn't it be a good thing for the town's musical progress to inquire of the librarian for books about your own special line of work? Ask for such books as *Standard History of Music*, by J. F. Cooke; *The Wagner Story Book*, by William H. Frost, or *First Studies in Music Biography*, Thomas Tapper, or *Music Study in Germany*, Amy Fay. I know there must be any number of good books on music in your town library that are turn-

ing yellow for want of light and sunshine. Be brave and ask for them and demand others, the library committee will be glad to provide more reading matter for you and your musical club. Look over the magazine rack, do you see a musical magazine? No, but you find a dozen or more on trades, and yet the dust-begrimed farmer, mechanic or engineer loves music. Your playing or singing is perhaps the sweetest part of his day, and you should have your magazine, as he has his, at the town library. Your part in the community's growth is as great as that of the tradesman—indeed, greater. So Ethel and Rachel and Edith and John do your best. Be real soldiers. Play hard, practice hard, sing, read, get your lessons, turn your back on the cheap and vulgar, be a standard bearer for the best there is in life—the love of beautiful music.

MUSICAL GAMES.

TWO PLUS TWO ARE ONE.

PLAYERS are seated on chairs. In front is the leader and before her stands a table; behind her is a large sheet or blackboard. On the sheet are composers' pictures. These are cut in half from top to bottom, one half appears on the sheet, the other half is on the table.

The spirit of music, blindfolded, touches one of the players with a wand, saying, "Arise thou, O student,

"Complete the sum.

Two plus two are one!

The player goes to the table, picks up half of a picture, goes to the sheet and tries to find its mate. Two minutes are allowed, and if he completes one picture in this time he may try another, and so on until the time is up. If he fails, the spirit of music says:

"The time is done.

Go, slothful one;

Thou knowest not that

Two plus two are one!

Those who fail take their place behind the first players, but the one who makes the greatest number of complete pictures receives a prize. A composer's photograph framed, or a scrapbook, make acceptable favors.

WHAT'S IN A NAME?

This game may be played by any number of players, the more the merrier. On the blackboard are a list of well-known compositions, such as *Spring Song*, *Wedding March*, *Tannhäuser*, *Carmen*, *Narcissus*, *To a Wild Rose*, *Il Trovatore*, *Parsifal*, *Messiah*, *Creation*, *Ninth Symphony*, *The Rosary*, and so on.

Each player has a pad with pencil attached, he is to write the composer's name opposite the composition. After a certain time has elapsed the papers are exchanged and marked, those who have made mistakes rise and march around the room singing:

Shame, shame, if we do not know the name,
All these great composers will be lost to fame!

A dictionary of music or history of music may be given as a prize.

ALPHABETICAL PRACTICE RULES.

Accent prudently.

Be prompt.

Count aloud.

Don't try to deceive the clock.

Employ every minute of the hour.

Failure is temporary.

Get busy at once.

Have an idea of what you want to do before you begin.

Indolence doesn't belong here.

Judiciously plan your work.

Keep at it.

Lose no time talking.

Memorize.

Never miss an opportunity to play publicly.

Once over the hard place, push onward. Plenty of practice plus persistence plus patience equals success.

Quit complaining.

Rise above criticism.

Select always the best to study.

True to your ideal means true to yourself.

Unquiet mind—unquiet practice.

Vacations may be too prolonged.

Waste no time on trash.

Xamine your repertoire.

Yield not to laziness.

Zealous for the best.

FIND SOME ORCHESTRAL INSTRUMENTS.

My first is an exclamation.

My second is something to tie.
(Oboe.)

My first is a little girl's name.
My second is worn in her hair.
(Clarinet.)

My first comes from Japan.
My second is a sailor's drink.
My third is to love and fondle.
(Trum pet.)

My whole is a Shakespeare heroine.
(Viola.)

My first and last
Is part of your ear.
(Drum.)

My first is a relish.
My second means "not loudly."
(Piccolo.)

My first is a fish.
My second is "in a short time."
(Bassoon.)

My first is a counterpart.
My second is the lowest part in a musical composition.
(Double bass.)

JESSICA'S PRACTICE HOUR.

(Who can translate it?)

JESSICA takes her scales *Adagio sostenuto*, and her Czerny étude *Piu animato ma non troppo*. She glances at the clock *espressivo*, and plays her pieces *molto meno mosso*. She looks out of the window *risoluto* and calls to mama, *plaintivo*, "I see Willie and Hattie and Georgie, may I join the trio?" "No," answers mama *con spirito*. Jessica pouts *deciso*; then *deliberato*, she turns the hands of the clock forward and begins scales *con delirio*. Czerny she plays this time *Andante pesante*, and then she takes up a *Tema con varia*, with sub themes *ben marcato*, *Allegro*, *con tutta forza*. She plays *pizzicato* with *accelerando* and *attaca subito*. *Presto*, she closes the piano. *Delicatamente* she opens the door. The clock strikes the hour, and she runs down the street in *Tempo di Polka*. She calls to the trio, *con brio*, "Now for fun, the practice is done!"

Theo. Presser Co. Publications Issued June, 1914

Any of our works sent on inspection to teachers, upon request, at our usual large professional discounts. Use the number, not the title, in ordering.

| PIANO SOLOS | | Grade Price |
|-------------|--|--|
| 11648 | Lange (Flower Song, Souvenir No. 3). | G. L. Spaulding 2 .25 |
| 11646 | Schumann (Happy Farmer, Souvenir No. 1). | G. L. Spaulding 2 .25 |
| 11650 | Mozart (Don Juan Minuet, Souvenir No. 5). | G. L. Spaulding 2 .25 |
| 11695 | Haydn (Andante, from "Surprise Symphony," Souvenir No. 9). | G. L. Spaulding 2 .25 |
| 11698 | Paderewski (Minuet a l'Antique, Souvenir No. 13). | G. L. Spaulding 2 .25 |
| 11653 | Czibulka (Winter Tales, Souvenir No. 8). | G. L. Spaulding 2 .25 |
| 11649 | Rubinstein (Melody in F, Souvenir No. 4). | G. L. Spaulding 2 .25 |
| 11635 | With Fife and Drum, Op. 297, No. 1. | C. W. Kern 2 .40 |
| 11488 | Away to the Fields, March, | P. Renard 2 .25 |
| 11489 | Ding Dong, Waltz. | P. Renard 2 .25 |
| 11490 | Let's Be Jolly, Polka | P. Renard 2 .25 |
| 11638 | Sweetheart Waltz, Op. 297, No. 2. | S. E. Widener 2 1/2 .40 |
| 11687 | Rustic Festivity, Op. 297, No. 3. | C. W. Kern 2 1/2 .40 |
| 11688 | A Merry Hunter Am I, Op. 297, No. 4. | C. W. Kern 2 1/2 .40 |
| 11491 | May Dance, Schottische, | P. Renard 2 1/2 .25 |
| 11629 | Happy Adventure, | S. E. Widener 2 1/2 .40 |
| 11652 | Thome (Simple Aveu, Souvenir No. 7). | G. L. Spaulding 2 1/2 .25 |
| 11647 | Mendelssohn (Spring Song, Souvenir No. 2). | G. L. Spaulding 2 1/2 .25 |
| 11697 | Moszkowski (Serenade, Souvenir No. 12). | G. L. Spaulding 2 1/2 .25 |
| 11696 | Schumann (Traumerei, Souvenir No. 11). | G. L. Spaulding 2 1/2 .25 |
| 11651 | Dvorak (Humoresque, Souvenir No. 8). | G. L. Spaulding 2 1/2 .25 |
| 11485 | In Good Company, March | H. Engelmann 2 1/2 .30 |
| 11486 | In Good Company, Waltz | H. Engelmann 2 1/2 .30 |
| 11487 | In Good Company, Schottische | H. Engelmann 2 1/2 .30 |
| 11488 | In Good Company, Three Step | H. Engelmann 2 1/2 .30 |
| 11489 | In Good Company, Polka | H. Engelmann 2 1/2 .30 |
| 11440 | In Good Company, Galop | H. Engelmann 2 1/2 .30 |
| 11570 | Eventide Repose. | A. Sartorio 2 1/2 .25 |
| 11610 | When Nature Sleeps, Nocturne | H. Engelmann 2 1/2 .25 |
| 11690 | Canzonetta | H. Engelmann 2 1/2 .25 |
| 11571 | La Babillarde, Danse Fantastique | A. Sartorio 3 1/2 .40 |
| 11685 | Les Muscadins. | Paul Wachs 4 .60 |
| 11552 | OUR PIANO, EIGHT HANDS | Galop March, Lavignac 3 1.00 |
| 11660 | VIOLIN AND PIANO | Song, The Evening Star, Tannhäuser, Wagner-Franz 3 .60 |
| 11661 | The Hour Is Late, "Faust," | Gounod-Franz 3 .60 |
| 11662 | Speak to Me of My Mother, | Gounod-Franz 3 .60 |
| 11668 | "Carmen," Bizet-Franz 3 .60 | "Carmen," Bizet-Franz 3 .60 |
| 11664 | My Heart at Thy Sweet Voice, "Samson et Dalila," Saint-Saëns-Franz 3 .60 | "Samson et Dalila," Saint-Saëns-Franz 3 .60 |
| 11684 | But Thou, King, "Aida," Verdi-Franz 3 .60 | Verdi-Franz 3 .60 |
| 11683 | PIPE ORGAN | Adagio Cantabile, Haydn-Whiting 4 .35 |
| 11688 | SONGS | Festival Prelude, D. Buck 4 .75 |
| 11680 | OCTAVO ANTHEMS FOR MIXED VOICES | Drink to Me Only With Thine Eyes, L. V. 4 .35 |
| 10404 | Te Deum in E Flat, | F. G. Rathbun 3 .05 |
| 10420 | My Shepherd Spirit Divine, Attend Our Prayers, | R. M. Stults 3 .15 |
| 10413 | O Paradise, | G. S. Schuler 3 .15 |
| 10414 | I Will Praise Thee O Lord, | J. W. Lerman 3 .15 |
| 10415 | Who Is God, Save the Lord? | Henry Wildemere 3 .15 |
| 10405 | My Babylon's Wave, | G. Gounod 5 .10 |
| 10416 | The Lord Is Great, | J. Haydn 5 .05 |

THEO. PRESSER CO., Philadelphia, Pa.
Please mention THE ETUDE when addressing our advertisers.

DOES POPULAR MUSIC INJURE TONE AND TOUCH?

BY EDITH L. WINN.

Two pianists came to me for a summer position in a hotel. I listened to each one with much interest. The first had been for many years a student with a very good pianist and teacher. She had no definite ideas about accent. She never kept strict time in dance music. She was so afraid of forcing tone that she used no tone. You could never hear the second or third beat in a waltz. She knew all about tone-color, pedaling and expression, but she could not play popular music. She hated it, in fact.

The other applicant sat down at the piano and began to play. At once I saw that she was experienced. She worked up to climaxes definitely, observed repeats, anticipated rests and kept strict time in the dance music. Moreover, she liked to play; the waltz tempo was not only excellent, but she gave a short, sharp, crisp impulse to it. A well-known pianist heard her and exclaimed, "That girl is worth two of the other one, for summer work. She knows all the popular operas, has a wide experience in routine, is a good sight reader, and has an excellent tone." The first girl will eclipse her in solos, but knows nothing of ensemble playing. It is probable that in the study of the Mendelssohn, Gade, Jadssohn and other trios, the second girl might fail in interest and application, in other words, her taste for good literature may have been somewhat perverted, but the first girl also knew little of these works. She, however, must have known how to study these works.

I took the second girl because she was an expert "routinist."

THE LIMITATIONS OF TOUCH.

BY J. ALFRED JOHNSTONE.

ALTHOUGH the mechanism of the piano to the production of its tones seems simple enough, yet it is just at this point that many fanciful theorists invest the subject with much mysterious complexity. Therefore, at this starting point the student should try to begin his investigations in as candid and matter-of-fact an attitude as if he were about to examine the construction and use of any piece of every day mechanism entirely unconnected with his art. He will find that a candid, personal investigation, first, by examining the mechanism of the piano; and secondly, by a series of experiments probing the possibilities and the limitations of varieties of tone by varieties of touch, will teach him more clearly, more rapidly, more thoroughly and more convincingly, than the arguments of many treatises.

By greater or less strength of blow or of pressure, the key may be depressed more or less rapidly, and the tone be made louder or softer; or, the key may be released, thus causing the damper to fall and stop the sound, after being held for a longer or shorter time, according to the length of the note required. Thus, a note may be louder or softer; or it may be longer or shorter, according to the length of the note required. But no device of touch, no curious movements of fingers, hands, wrists or arms; no coaxing, no bullying, no willing; no schoolboy, no Rubinstein, no Liszt, can produce any varieties of tone more complex than these.—*Touch, Phrasing and Interpretation.*

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

NEW WORKS. Advance of Publication Offers— June, 1914.

| | Regular Price | Offer Price | Price |
|---|---------------|-------------|-------|
| Wagner's Music Dramas (2 vols.) | 7.00 | 3.00 | |
| L'Agilite, Op. 20—F. Lecouppay | .75 | .20 | |
| Musical Poems—Carl Senour | 1.00 | .35 | |
| Musical Playing Cards | .50 | .25 | |
| Ten Five-Note Recreations—Mrs. C. W. Krogmann | 1.00 | .35 | |
| Very Easiest Pieces for Four Hands | .50 | .20 | |
| First Parlor Album for the Piano-forte | .50 | .20 | |
| New Album for Violin and Piano | .50 | .20 | |
| Chopin's Polonaises | .75 | .30 | |
| New Reed Organ Volume | .50 | .25 | |
| Rose Maiden, Cowen | .75 | .25 | |
| Wagner-Liszt Album | 1.00 | .35 | |
| Education of the Music Teacher—Thos. Tapper | 1.50 | .60 | |
| New Anthem Collection | .25 | .13 | |

"On Sale" Returns and Settlements

Thousands of patrons of the Theo. Presser Co. are preparing for the end of their school term. The return of ON SALE music not desired and the settlement of accounts is a part of their preparation. On June 1st every account on our books will receive a complete statement of account, including items both on regular monthly account and all items that have been sent out as ON SALE music. The regular portion of the account for the music actually purchased is, of course, due and payable immediately. With regard to the return and settlement for the ON SALE we will give some simple directions here and also draw attention to the more full explanation sent with the statement.

(1) Return prepaid all ON SALE music unused and not desired; a credit memorandum for the value will be sent with a statement showing the correct balance due us. Place the name and address of the sender on every package returned.

(2) Small packages of ON SALE music should be returned by mail; larger packages by express or Parcel Post; still larger packages in a wooden box by freight. The mail rate on sheet music up to four lbs. is 2 oz. for one cent; the rate above four lbs. is the regular Parcel Post rate, varying from 5c to 12c for the first lb. and from 1c to 12c for each additional lb., depending on the zone. The express Prepaid Printed Matter rate is 2 oz. for 1 cent with a minimum of 15c. The Express agent or Postmaster will be inserted by the teacher or school. We do not do this inserting but sell the blank forms at a small price because they have an attractive advertisement of THE ETUDE on the fourth page, at the low price of 50c per 100. Samples on application.

Diplomas, Medals and Program Forms

Following is a list of the blank diploma forms which we carry in stock:

| | Price |
|---|--------|
| Course of Study Certificate | \$0.10 |
| Course of Study Diploma, 21 x 16 inches (Parchment) | .50 |
| Diploma Form, 21 x 16 inches (Parchment) | .25 |
| Diploma Form, 21 x 16 inches | .15 |
| Certificate of Award, 12 x 9 inches | .10 |
| Certificate of Award, 12 x 9 inches | .05 |
| Teacher's Certificate, 11 x 8½ inches | .05 |

In addition to the above we have had manufactured for us for the present season, a Certificate of Merit, the reading upon which is as follows:

CERTIFICATE OF MERIT.

Awarded To

..... who has attained a Degree of Excellence in

Given this day of at

(City to be filled in.)

The size of this is 11½ x 14½, printed on excellent paper by the steel plate process, illuminated with a blue and gold seal. We can sell these, engrossing included, for \$1.00 each.

We can furnish the same gold or silver medal for the present season which we had during the past two years. Roman finish gold or silver, substantial weight, engraving included; \$4.00 for the gold and \$3.00 for the silver. We only carry in stock the one design, the best value for the amount spent that we can give.

Our two blank program forms are used extensively at small concerts, recitals, etc., title pages in two colors, one reading, "Concert Given By," the other "Recital By the Pupils Of." The inner pages are blank upon which the program list is to be inserted by the teacher or school. We do not do this inserting but sell the blank forms at a small price because they have an attractive advertisement of THE ETUDE on the fourth page, at the low price of 50c per 100. Samples on application.

Summer New Music

The sending of new music ON SALE, Piano, Voice, Organ, Violin and Octavo, goes on during the summer months but to a much smaller extent than during the winter months. Instead of sending out from four to seven packages of music, we may send out one or two depending on the demand and they are not sent to the regular list but only to those persons who make special demands for the same. A postal card will bring Summer New Music to all who apply for it and for the classification desired.

Early Supplies for the Next Teaching Season

For several years past, we have operated a plan of early distribution of teaching material through which it has been possible to place a complete fall supply in the hands of hundreds of teachers ready for use at the very beginning of their season's work. This arrangement will be in effect again this year and will mean the saving of a considerable portion of the transportation expenses as well as a source of comfort and satisfaction to every teacher who by this means escapes the annoyance and loss of time incidental to ordering at a

(6) A credit for the return of music cannot be allowed unless the name and address of the sender is on the outside of every package returned to us.



The hostess is never at loss what to offer the afternoon caller if these little "disks of delight" are kept in the house.

True lovers of light confections will appreciate the delicate sweetness and variety of flavors in

Necco Wafers

Glazed Paper Wrapper

Hub Wafers

Transparent Paper Wrapper

They add a new delight to the afternoon tea, the kiddies' party or the more formal occasion. As an informal between-meal tidbit these toothsome sweets are immensely popular.

Buy some today at your Druggist's or Confectioner's.

NEW ENGLAND CONFECTIONERY COMPANY

Boston, Mass.

Makers of Necco Sweets



Jules Levy, Jr.

LYON & HEALY
American Professional CORNET \$30

Made in the U. S. from the crude metal to the finished product. The last world in cornets. The perfect test. The best of the best American workmen's conception. Superb tone. Outstanding competitor. Sent on Free 6 days trial. Our illus. New Band Catalog now ready. Contains remarkable values in hundreds of styles of instruments. Write for copy.

LYON & HEALY, 37-48 E. Adams St., Chicago

WRITE FOR SUMMER CHALLENGE CATALOGUE. Department "Y". SIEGEL COOPER & CO., CHICAGO

Please mention THE ETUDE when addressing our advertisers.

time when the greatly increased volume of business inevitably causes still further delay.

It is hardly necessary to dwell at any length on the disadvantages of waiting until September to order supplies usually needed very early in that month; every teacher knows fairly well in advance that a certain number of former pupils will resume their studies in the fall and that there will be about so many new pupils, several of them beginners; with this knowledge it is tolerably easy to estimate the quantity of teaching pieces, studies, etc., likely to be needed during the first part of the season; if this information is transferred to us during June, July or the early part of August (the earlier the better) we will undertake to make up individual ON SALE assortments, containing the designated variety of teaching material and forward one to each customer in time for delivery on or before any specified date. In many cases we shall be able to combine several lots in one shipment to go by freight prepaid to a central and nearby distributing point, the transportation thence to be borne by the customer, but under the greatly reduced express rates, the expense for delivery will be quite nominal.

With the June statements of account our regular patrons will receive a special order form to be used for the above described plan of ordering; others desiring information or order form should not hesitate to write to us.

Parcel Post

The installation of Parcel Post has caused some little delay in the Post Office Department during the last two or three months and we believe that where a delay occurs, if the Post Office Department were complained to, the remedy would be more quickly found and applied.

One suggestion of more importance than all with regard to the Summer and coming Fall is to let us have the Fall order as early as possible. Let us have it any time—let us have it before the present season ends. Simply state a date when this order is to be delivered and it will be prepared at our convenience, at our leisure during the summer months and will reach the patrons on exactly the date when they desire it. This will be a convenience to the patron and will certainly be a great convenience to this house.

Summer Mail Order Music Buying

While thousands of our patrons end their term with May or June, there is a very large portion, perhaps not a majority, that continue their teaching during the summer and even in some communities are busier than during the winter season. To those persons and to all desiring music during the summer months we desire to say that this office is better prepared to take care of mail order music supplies, perhaps give even better service from now until the first of September, than from September until May. We are always preparing for the Fall, but our entire organization is with us all Summer; all orders of every size are taken care of on the day they reach us.

Ten Five-Note Recreations.

By C. W. Krogmann

This little volume by one of the most popular composers of easy teaching music is the first of this kind that we have to present to our readers, and we are particularly favored in having one of the best works ever composed by this popular writer. The pieces are in the first grade and all have words. Therefore they are both vocal and instrumental. The pieces are written in both clefs, but are within the compass of five notes, in each hand. It is astonishing what has been done in the way of melody and harmony in such a simple form. The words also are extremely appropriate. Some of the titles of these pieces are as follows: "First Lesson," "A Hammock," "The Lullaby," "The Volunteers," "The Meadow Brook," "Morning Song," "Autumn Song," "Evening Song."

Our introductory price for this volume is only 35 cents postpaid.

Enlarging the Army

Every recruit added to an army strengthens the cause. There can not possibly be too many people interested in music. THE ETUDE adds fresh force to all musical endeavor. Every new subscription sent in fortifies the great body of those who seek musical expansion in America. The distinctive mark of THE ETUDE has always been progress. It has always gone ahead, not only in its contents, but in its reaching out to help new music lovers. Its present great circulation is the result of patient regular building begun thirty years ago, long before thousands of its readers were born.

If every ETUDE reader would spare just a few minutes of his time during the coming month he could easily induce some friend who has not yet taken advantage of THE ETUDE to enroll at once. Last month we started a great campaign to reach the 300,000 mark.

Our 300,000 Introductory Offer

To make the best possible start in our campaign to reach the 300,000 mark we will accept six-month subscriptions (six splendid issues) for 50c, (the lowest ETUDE rate ever made). This is purely an introductory offer based upon our knowledge that THE ETUDE will be so good during the next six months, that every new friend you send to us through this offer will become a permanent subscriber. This special rate applies only to those not now receiving THE ETUDE regularly.

Write your names on a slip of paper, enclose fifty cents for each one. Remit in the form most convenient—stamps, cash, money order, etc. Send orders to THE ETUDE, 1712 Chestnut St., Philadelphia, Pa. Foreign addresses add 36 cents; Canadian, 10 cents.

Important Edition of Wagner's Works

In Germany they say that Wagner's works are now "free." That does not mean that anyone may have a copy of the works without paying for them, but it does mean that the copyrights upon the works have run so long that they have now run out and the great masterpieces are public property. That is, any printer may publish them in Germany without paying the Wagner publishers or the Wagner estate a royalty to the extent it was previously paid. A great German firm has taken advantage of this (Hansa-Verlag, Hamburg), and has printed an edition of the Wagner music dramas arranged for piano solo, and accompanied with the words of the original text, and issued these arrangements in two handsome cloth bound volumes. The price of both volumes bought together is \$3.00 (not \$3.00 for each single volume, as the volumes will not be sold separately). We can recommend these volumes enthusiastically. They are very fine indeed and include all the essential themes and passages of principal interest in the Wagner Music Dramas *Rienzi*, *Fliegende Holzländer*, *Tannhäuser*, *Lohengrin*, *Tristan und Isolde*, *Meistersinger*, *Rheingold*, *Walküre*, *Siegfried*, *Götterdämmerung* and *Parsifal*. By a special arrangement with the publishers we shall be able to supply them to our readers who order through us in the regular way.

The Education of the Music Teacher. By Thomas Tapper

There is a great hue and cry about the teachers who are attempting to give instruction without any definite educational purpose other than that of earning money with little effort. Do you know what the "good" teacher ought to know or better still, what such a teacher should be able to accomplish? It is Mr. Tapper's purpose to outline the education of the ideal music teacher so that

the student who aspires to adopt this branch as a life work may know how to proceed. The book is written along broad lines and should prove very helpful to many. It is now completely "set up" in type so that it will be but a short time that we can continue our special introductory "advance of publication" price of 60 cents.

Very Easiest Duets for Pianoforte

This new collection is well advanced in course of preparation and we advise all teachers interested in elementary work to avail themselves of a copy at the introductory rate. There are really very few such volumes to be had; volumes in which both the primo and secondo parts lie in either the first or second grades. It is a volume to be used by two students, not by teacher and pupil. The duets are all very tuneful and attractive, many of them being written or arranged specially for this work.

The special introductory price in advance of publication is 20 cents postpaid.

The Rose Maiden. By Fred H. Cowen

This most popular cantata will be issued in a short time. Of all the cantatas that have been issued in the past thirty years there is none so popular as "The Rose Maiden." It is performed more than any other cantata of medium difficulty. It has all of the attractive features that can be found in a cantata. It has been tried out most thoroughly and has become standard. Almost every Society some time in its history produces this work.

We will only allow one copy to each purchaser. It is not expected that directors will supply a choral society at this price. Our special advance price is but 25 cents postpaid, cash with the order. These advance copies are simply samples to be used for examination.

L' Agilité, Op. 20. By F. Lecouppéy

This popular set of 25 Studies will be added to the Presser Collection, complete in one volume. It is one of the best sets of studies devoted to the development of velocity in the intermediate stages. Any third grade student can take up this volume to great advantage. It makes an excellent preparation for the more advanced velocity studies of Czerny and others.

For introductory purposes in advance of publication, we are offering copies of this volume at 20 cents postpaid.

Musical Poems. By Caro Senour

We have come into possession of this publication by this song poet for children. The volume contains one of the finest collections of children's songs that we have ever yet had the pleasure of examining. They are gems, every one of them. The words and music are all by this most popular composer. The settings are unique and attractive. They are within the range of every child who is in the first grade.

The advance price of this volume will be 35 cents postpaid.

Chopin's Polonaises

This is one of the best offers we have to present to our readers this month. Chopin has put into this form some of his greatest creations. Of all the volumes of Chopin the Polonaises are the most popular. In fact, it is to Chopin that we owe the great popularity of this volume of music. Almost any pianist of any pretensions should have a volume of these polonaises for his library. It will be published in the Presser Collection in our usual style of good engraving and finest grade of paper.

Our special offer price which will most likely be withdrawn after this month is only 30 cents postpaid if cash accompanies the order.

Wagner-Liszt Album

This work will shortly be added to the Presser Collection. This volume contains all the famous transcriptions by Liszt from Wagner's Operas. There are nine of these and the volume contains nearly 100 pages. The arrangements are almost too well known for us to go into detail here. They are intended of course for rather advanced pianists. They are brilliant concert compositions. The price at which we offer the entire volume is less than any of the single pieces may be purchased for in sheet form.

The special offer will most likely be withdrawn after this issue, but we still present our special offer for the present month, 35 cents postpaid, if cash accompanies the order.

Musical Playing Cards

We again draw attention to a prospective publication of a set of regular playing cards, a pack of 52 or 53 cards, so manufactured that any game that can be played with hearts, diamonds, clubs and spades can be played with these cards; the only difference will be that the suits will be musical characters, rather interesting for the use of any person or group of persons musically inclined. In advance of publication these cards will be sold for 25 cents a pack.

Advance of Publication Offers Withdrawn

As mentioned last month, it sometimes happens that when we are announcing a new work at a special introductory price, the new work has not as yet received its real title. Just as soon, however, as the title is supplied, it is given in our Publisher's Notes. We mention this matter for the better understanding of our patrons who occasionally receive volumes bearing titles differing slightly from the ones first announced. We are withdrawing from special offer

Special Notices

RATES—Professional Want Notices five cents per word. All other notices ten cents per nonpareil word, cash with orders.

A SONG—"By Those Gates of Gold a Mother Waits"—15 cents, postpaid. Safford Co., Keene, N. H.

CORRESPONDENCE LESSONS in Harmony and Counterpoint. Stanley T. Reiff, Mus. Bac., Lansdowne, Pa.

CHOIR DIRECTOR will buy, sell or exchange octavo anthems, oratorios and cantatas. E. D. Keck, Riverside, Calif.

MUSIC WRITTEN to words. Manuscripts corrected. Correspondence lessons in harmony. Dr. Alfred-Wooller, composer, Buffalo, N. Y.

WANTED—A first-class instrumental musical director. Man capable of teaching and keeping up a good institution band. Must have good experience. Box 45, care THE ETUDE.

CORRESPONDENCE COURSE in Harmony under Boston Organist and Teacher. Also special Summer Courses. Raymond C. Robinson, West Newton, Mass.

TONE PRODUCTION—Systematic vocal studies, "Open Throat Method." Four lessons mailed on receipt of \$1. A. Francko, 512 Kimball Hall, Department "E," Chicago.

EASY ANTHEMS. "Thou Shalt Be Exalted" and "Day Unto Day," by Rufus O. Suter. Bright, melodious and effective. Sample copies, 4 cents (stamps). Warren Publishing Co., Warren, Pa.

VIOLIN SUMMER COURSE. First steps in violin playing successfully taught by mail. Greatly reduced rates. Easy, practical and thorough system. Write for particulars. Warren School of Music, Warren, Pa.

PIANISTS WANTED everywhere as teachers; ragtime piano playing; positively no investment; sample instruction books mailed free; quick, easy method. Winn School, 155 West 125th Street, New York.

FOR SALE. Studio and established patronage, piano and voice, in Southern school town. Sixty-two pupils enrolled this season. Splendid opportunity for competent teacher. Address TEXAS, care THE ETUDE.

THE SECRET OF BEAUTY. A masterpiece in color. By C. Allen Gilbert, the well-known artist. We will be glad to send to all users of Gouraud's Oriental Cream a copy of Mr. Gilbert's beautiful painting, entitled "The Secret of Beauty," in panel form, 11 x 22 inches. It is a splendid reproduction, on highly coated paper, of one of the girl's figures. Mr. Gilbert is noted for, and is not marred by any printed matter which would prevent framing. Send 10c. in stamp to cover wrapping and postage. We are confident you will be highly pleased with the picture and calendar and find it a valued addition to your library or den. Ferd. T. Hopkins & Son, proprietors, 37 Great Jones Street, New York.

LOUIS ARTHUR RUSSELL, author of the "Russell Modern Methods of Music Study," the Russell Books, etc., etc., announces his schedule of summer teaching, to include special classes in Voice Culture, Pianoforte Study, Theory Analysis, etc., in Newark, N. J., June 15th to July 17th, at the College of Music, alternating (except week of July 5th) during same month with the Manhattan course at Russell Studios. Carnegie Hall, week of July 5th, will be devoted to a special course (five full days) in Newark, Monday, July 20th. Mr. Russell will take personal charge of the Summer Music Course at St. Mary's Academy, Columbus, Ohio, this course extending through three weeks, daily sessions (six hours), and special evening sessions. Send for particulars regarding these courses. Address Carnegie Hall, Manhattan, or "St. Mary's," Columbus, Ohio.

A REAL SERVICE TO MUSICAL HISTORY is the daily accomplishment of the Victor Talking Machine Company. The story of contemporary music is being engraved upon the shining black discs in a manner which makes the typewritten history of yesterday seem obsolete in a measure. For instance, the best numbers in the repertoire of Caruso are gradually being recorded under leisurely conditions so that the voice of this great tenor is now becoming a permanent possession. The same is true of most of the great pianists of the present day, including great artists like Paderewski, de Pachmann and Kubelik, violinists like Kreisler, Elman and artists, as well as many combinations of great artists. One of the notable numbers of this month is the famous Quintette from Verdi's opera *Ballo in Maschera*, sung by Caruso, Hempel, Duchene, Rothier and de Segurola, under the direction of Setti. The Victor "New Records," a 28-page booklet tells all about this new record and many others. In addition it gives much historical information and many illustrations of great interest. Send a postal request to company's Camden, N. J., office and receive a copy of this booklet with their compliments.

SWINGING HARP A New and Novel Musical Instrument. The Tonic, Subdominant chords may be played while swinging. Child can learn to play it in five minutes. Inter. history price for 30 days, ten dollars. Money must be paid in advance. Address A. R. SAUNDERS, Granville Palace, Vancouver, B. C., Can-

this month, two important works, "Pleasant Hours for Four Hands" Op. 1042, by A. Sartorio, and "Italian Overtures for Four Hands."

These works are now ready and the special offer is hereby withdrawn. "Pleasant Hours" is one of the best sets of duets for teacher and pupil that we have seen and the secondo part is not to difficult to be played by a more advanced student should this prove desirable. We should be pleased to send the work for examination to all who may be interested. "Italian Overtures" contains nine of the best overtures of Bellini and Rossini, splendidly arranged for four hands, and all very carefully prepared. We shall be glad to send the volume to all who may be interested.

Easy Parlor Album for the Pianoforte

This is one of a series of volumes printed from especially large plates. It is a particularly rich and inviting collection of easy pieces in brilliant and popular style suited either for home or recital use. None of the pieces go beyond the advanced second grade in point of difficulty, and there will be an unusually large number of pieces in the collection.

The special introductory price in advance of publication for this work is 20 cents postpaid.

New Reed Organ Collection

This volume has taken definite shape and will be ready for delivery in a short time. The pieces in this volume will be of a semi-classical nature. There will be no trifling compositions in the whole volume. Most of these will be arranged from the classic masters and most of them will be short; some will be only one page long, others two pages and others three pages. The pieces will be suitable for either home playing or in church. They will be especially arranged for the reed organ, but can be played on the pipe organ. There will be some 150 pages in this volume and our advance price is but 25 cents for the complete volume, postpaid, if cash is sent in advance.

New Anthem Collection

This new edition to our series of enormously successful anthem collections is now well advanced in preparation. All those who have used our previous volumes will welcome this new comer, and we can cordially recommend the book to organists and choir masters. It will contain an especially bright and pleasing assortment of new and singable anthems. The special introductory price in advance of publication is 13 cents per copy postpaid.

Six Hundred Dollar Offer

The Prize Contest having closed May 1st, the judges have been busy sorting and classifying the manuscripts submitted. This has been a huge task. There were in all about one thousand manuscripts submitted, representing several hundred composers. The manuscripts came from all directions. Every piece is being carefully examined and we expect to announce the awards in the July issue of THE ETUDE. After this date, all manuscripts not available will be returned to the writers as promptly as possible.

New Album for Violin and Piano

This is another one of the volumes printed from especially large plates. It will contain a large and varied collection of violin pieces with piano accompaniment especially adapted for players of intermediate attainment. The pieces will all lie chiefly in the first and third positions with a few slightly more advanced. The material is all by popular and standard writers, and there is not a dry or hackneyed piece in the book.

For special introductory purposes the special advance price for this volume will be 20 cents postpaid.

CHOPIN'S GOLDEN AGE.

WHEN Chopin had his apartments in the Rue de la Chaussée d'Antin in Paris, guests would drop in at the soirées musicales and take their places without a word. Here they sat for hours entranced by Chopin's wonderful playing and improvisations. Liszt has given a delightful picture of these soirées. He writes: "Chopin's apartments were dimly lighted with wax candles only, grouped around the Pleyel piano, which he particularly liked for its slightly veiled, yet silvery sonorous tone and easy action. As the corners of the room were left in obscurity all idea of limit was lost, so that there seemed to be no boundary save the darkness of space. The light concentrated around the piano glided wave-like along the floor, mingling with the red flashes of the firelight. By a strange coincidence the polished surface of the mirror reflected so as to double for our eyes the beautiful oval face with the silken curls, which has so often been copied and of which countless engravings have been produced."

HOW THEY FINANCED PARSIFAL.

THE occasional opulent performances of *Parsifal* are by no means easy to give even in these days, but one may imagine how much more difficult was the first production when it was given over thirty years ago at Bayreuth. Entirely apart from the artistic difficulties was the uninviting task of financing an undertaking which in the eyes of hundreds could prove like other Wagnerian enterprises nothing but a disastrous failure. Again, there was Wagner himself to deal with. He had his idealistic mind set upon a wonderful school he proposed to found in Bayreuth. The student-body was to be composed solely of graduates of foremost conservatoires who were to spend six years more in post graduate work in Wagner's preparatory school. The hard working Wagner Societies in all parts of Germany were importuned to forget Wagner's failures in the past and contribute toward the support of the idealistic school. A production of *Parsifal* was offered as a kind of premium for their contributions. Finally Wagner was persuaded that his school was perhaps too Utopian and consented to have all contributions received directed toward the production of his "masterpiece" *Parsifal*. In various ways a sum of about 180,000 marks was gotten together.

The writing of *Parsifal* covered a period of nearly six years. The first performance was given July 28, 1882. Up to this time the Wagner music dramas at Bayreuth had been given before very exclusive audiences of Wagner devotees who subscribed for their seats long in advance. Now it was decided to give sixteen performances open to the public after two performances especially for Wagner patrons had been given. This plan proved especially successful. Seats sold for thirty marks each (\$7.50) and owing to the fact that many of the artists gave their services "for the good of the cause," there was a profit of seventy-five thousand marks which was applied to a central fund which insured the continuance of Wagnerian opera at Bayreuth.

Thereafter the proprietary right in *Parsifal* remained one of the chief assets of Bayreuth and sent thousands upon thousands to the quaint little Bavarian town with its pleasant surrounding, commonplace buildings, stuffy hotels and Elysian temple of the Music Drama. Seven months after the production of *Parsifal* Wagner's tumultuous life ended in Venice.

You Can Weigh Exactly What You Should

You can—I know you can, because I have reduced 82,000 women and have built up that many more—scientifically, naturally, without drugs, in the privacy of their own rooms.

You Can Be So Well!

—if you only knew how well! I build up your vitality—at the same time I strengthen your heart action; teach you how to breathe, to stand, walk and relieve such ailments as Nervousness, Torpid Liver, Constipation, Indigestion, Etc.

One pupil writes: "I weigh 88 pounds less, and I have gained wonderfully in strength." Another says: "Last May I weighed 100 pounds, this May I weigh 128 and oh! I feel SO WELL." Won't you sit down and write now for my FREE booklet? Don't wait, you may forget it. I have had a wonderful experience and I should like to tell you about it.

Susanna Crocrot
Dept. 29, 624 Michigan Boulevard, Chicago

Miss Crocrot is a college bred woman. She is the recognized authority on the scientific care of the health and figure of women.

MR. MUSICIAN

Get a VEGA and Get Musical Satisfaction

- VEGA Standard Cornets
- VEGA Standard Trombones
- T. & O. Band Instruments and Supplies
- VEGA Banjo-Mandolins
- Every Orchestra Leader should get busy with this instrument. Same scale as a violin. All the rage in New York and Boston Orchestras.
- VEGA Mandolins and Lutes
- Easy Payment Plan

Check any of above items desired and return with name and address

The Vega Company

62 Sudbury St. - Boston, Mass., U. S. A.

\$5.00

POST PAID



GENUINE WALRUS BAG GUARANTEED

Leather lined. Three pockets. French Sewed Edges. Solid Corners. Brassed Key Lock and Catch. Just the thing for your trip. Sold by mail only. Regular price, \$7.50 to \$10.00. By parcel post, prepaid, \$5.00. Choice of 16 or 18 inch. Send today.

AUSTIN'S SHOPS, 18 Court St., Binghamton, N. Y.

TINDALE Music Cabinets

A New Idea in Keeping Music
"A place for every piece,
Every piece in its place."

Variety of styles, sizes and finishes, \$17 to \$85.

Write for Catalogue No. 1.

Tindale Cabinet Co.
1 W. 34th St., New York

Please mention THE ETUDE when addressing our advertisers.

PROFESSIONAL DIRECTORY

ARTISTS AND TEACHERS

H. RAWLINS BAKER Pianoforte Instruction
 Aeolian Hall, New York Tel. 8296 Bryant

BECKER GUSTAV L. Pianist
 Composer, Teacher
 Steinway Hall, New York, N. Y.

BOGERT WALTER L. Ex President of N.Y. State
 BARITONE Music Teachers' Assn.
 Aeolian Hall Citation,
 Recitals and Lectures New York City
 Teacher of Singing

DANCY CHAS. E. Piano
 Teacher of Singing
 858 Amsterdam Ave. New York City

FALK WILLIAM J. Teacher of Singing
 Assistant to Mr. Oscar Saenger
 Address, 124 E. 92d St., New York. Tel. 4881 Lenox

MOULTON MRS. M. R. Piano Instruction
 Studio—Sternberg School
 10 S. 18th St. Philadelphia

NICHOLS JOHN W. Tenor, Concerts, Recitals,
 Oratorios, Vocal Instruction
 230 West 58th St., New York City

PETERSILEA MRS. CARLYLE
 Solo Pianist and Teacher
 101 W. 86th St., New York City

STOCK GEO. CHADWICK
 TEACHER OF SINGING
 Mr. Stock will give personal attention to letters from prospective
 students of Song. Address Vocal Studio,
 Y. M. C. A. Bldg. New Haven, Conn.

TRACY CHARLES LEE Piano Instruction
 Certified Leichtentzky Exponent
 Carnegie Hall, New York, N. Y.

THEORY AND NORMAL COURSES

BURROWES Course of Music Study
 for Teachers
 346 Highland Ave., Detroit, Mich.

COURTRIGHT System of Musical Kindergarten—Normal Course
 110 Edna Ave., Bridgeport, Conn.

FLETCHER COPP Kindergarten
 Method for Teachers
 Box 1836, Boston, Mass.

KERN MRS. CARL WILHELM, Teacher, Composer, Musical
 Editor, Piano, Organ, Harmony and Composition.
 Strassburger Conservatories of Music, St. Louis, Mo.

INSTRUCTION BY MAIL

ORTH JOHN Correspondence Course
 See Advertisement in This Issue
 Steinert Hall Boston

SCHOOLS AND COLLEGES

BARTEL OTTO E.
 Piano, Violin, Voice, Theory, Orchestra,
 Studios: Ellwood City and Zelienople, Pa.

CHICAGO Mary Wood Chase School of Musical Arts
 For Illustrated Circular Address
 630 Fine Arts Bldg., Chicago, Ill.

CHICAGO Cosmopolitan School of Music and
 Dramatic Art Auditorium Bldg., Chicago, Ill.

SCHOOLS AND COLLEGES

CHICAGO Columbia School of Music
 Clara Osborne Reed, Director
 509 S. Wabash Ave., Chicago

CHICAGO American Conservatory, 70 Instructors
 Piano, Voice, Organ, Violin, etc.
 Kimball Hall Chicago

CINCINNATI Conservatory of Music
 ESTABLISHED 1867. Highland Ave.
 and Oak St., Cincinnati, Ohio

COMBS Broad St. Conservatory of Music
 Gilbert Reynolds Combs, Director
 1827-81 S. Broad St., Philadelphia, Pa.

CRANE Normal Institute of Music
 Piano, Voice, Harmony, Chorus, etc.
 Potsdam, N. Y.

DETROIT Conservatory of Music
 1000 Students 50 Teachers
 530 Woodward Ave., Detroit, Mich.

DANA'S Musical Institute
 Warren, Ohio
 William H. Dana, R. A. M., Pres.

HAHN SCHOOL of Music
 1712 Chestnut St., Philadelphia, Pa.

HAWTHORNE Piano School
 Leichtentzky Method
 Potsdam, N. Y.

KNOX Conservatory of Music
 Galesburg, Illinois
 Catalog free Wm. F. Bentley, Director

MARSH Conservatory of Music
 See advertisement this issue.
 2 West 121st Street, New York

MINNEAPOLIS School of Music, Oratory
 and Dramatic Art
 428th St., Minneapolis, Minn.

NEW HAVEN SCHOOL OF MUSIC, THE
 Tuition courses, certificates; diplomas; free booklet
 732 Chapel Street New Haven, Conn.

NEW YORK Institute of Musical Art
 Frank Damrosch, Director
 120 Claremont Ave., New York

NEW YORK School of Music and Arts
 Raife Leech Sternier, Director
 56 88 W. 97th St., New York, N. Y.

NORMAL Conservatory of Music and School
 of Fine Arts Indiana, Pa.

OREGON Conservatory of Music Degree Cer-
 tificates, Diploma Graduates, Catalog issues
 Mrs. L. H. Edwards, Director Portland, Ore.

PEABODY Conservatory of Music
 Harold Randolph, Director
 Mt. Vernon Place, Baltimore, Md.

S.C.I. and SCHOOL OF MUSIC
 Piano, Pipe Organ, Voice, Theory, Violin, Orchestra,
 Band, Piano Tuning, Catalog free Dayton, Ohio

VIRGIL MRS. A. M. Piano School and Conservatory
 42 West 76th St., New York

VIRGIL SCHOOL OF MUSIC
 For full particulars address
 Mr. A. K. Virgil, 1205 Cameron Bldg.,
 Cor. Madison Ave. and 44th St., New York

VON ENDE SCHOOL OF MUSIC, THE
 44 W. 85th St., New York, N. Y.
 Herwegh Von Ende, Director

LANDON'S REED ORGAN METHOD

Price \$1.50

By CHAS. W. LANDON

Foreign Fingering

This method is of the most practical character and is superior in all points to any others in general use. The material has been selected from the best composers, each number being carefully edited and copiously annotated together with a short lesson in which every point is fully explained and every possible help given the pupil.

Each number included has been especially arranged for the Reed Organ with the idea of bringing out the best possible effects of the instrument. No unadapted pianoforte or pipe organ pieces will be found.

All the material is carefully graded, each new difficulty being prepared for by the preceding number.

Owing to its thorough rudimentary instruction and progressive character this work may be used with absolute beginners. Special attention is given to the development of the true reed organ touch and to the equal training of the hands. All necessary technical material is included, the scales and arpeggios in particular being introduced in a logical and interesting manner.

There is a special chapter on stops and their management.

MATERIAL TO USE WITH AND FOLLOWING THIS METHOD

| | |
|---|--------|
| School of Reed Organ Playing. Compiled by C. W. Landon. Four volumes in sheet music form. Grades I, II, III, IV. Each | \$1.00 |
| Velocity Studies. Theo. Presser. Grades III-IV..... | 1.00 |
| Little Home Player. Twenty-eight pieces in grades I-II..... | .50 |
| Musical Pictures. Thirty-two pieces in grade III..... | .50 |
| Juvenile Duet Player. Sixteen four-hand pieces in grades II-III..... | .50 |
| Classic and Modern Gems. Fifty-eight pieces in grades III-IV..... | 1.00 |
| Laus Organi. Three volumes of high-class Reed Organ music. Grades III to V. Each | 1.25 |
| Two-Part Inventions. J. S. Bach. Grades IV-V..... | .40 |
| Three-Part Inventions. J. S. Bach. Grades V-VI..... | .30 |

THEO. PRESSER CO., Pubs., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

THE ETUDE

The World of Music

All the necessary news of the musical world told concisely, pointedly and justly

At Home

THE tour of the Chicago Opera Company is reported to have resulted in a loss of \$180,000.

PUCINI is said to be negotiating for the operatic rights in *The Darling of the Gods*.

THE widow of Sir George Grove, the compiler of the celebrated dictionary died recently in England.

CONGRATULATIONS to Efrem Zimbalist and Alma Gluck, who are to be married this merry month of June.

CARUSO has renewed his contract with the Metropolitan for 1915. It is stated that he will receive \$3,000 a performance.

PERFORMANCES of *Jongleur* and *Parsifal* given in Kansas City by the Chicago Grand Opera Company attracted audiences of 3,000.

OPERA in St. Louis has usually been a financial success, but this year, for the first time in history, it ended in a deficit. The deficit amounted to about \$2,500.

THE Boston Opera Company, which is now in Paris, will open with *L'Amore dei Tre Re*, which has never yet been seen in the French capital.

ANDREAS DIPPEL has arranged for the appearance of Pavlova, the Russian dancer, with his Opera Comique company at the Century Opera House, New York, next season.

THE distinguished vocal teacher Count Gaetano Lo Giudice Fabri, died recently at his home in New York. He was born in Naples in 1866, and has resided in this country for the past ten years.

THE sale of the right to collect the royalties on the copyrights of the late Dudley Buck's compositions, which were recently put up for auction by members of the composer's family, fetched \$12,628.00.

A MONUMENT has been unveiled in the presence of fifty thousand spectators in Golden Gate Park, San Francisco, to the honor of Verdi. The monument was presented to the city by Italian residents.

THE noted Spanish cellist, Pablo Casals, recently arrived rather unexpectedly in America. The explanation of his presence is that he came over to marry Susan Metcalfe, the American mezzo-soprano.

THE concert tour of Tetrazzini has been temporarily abandoned, owing to the fact that the singer was stricken with an attack of laryngitis in San Francisco.

THE American Music Department of the National Federation of Musical Clubs announces a prize of \$10,000.00 for an American opera open to all citizens of the United States, native or foreign born.

THE famous firm of piano manufacturers of Kranich and Bach of New York have recently celebrated their fiftieth anniversary. Some of the founders are still at the head of the business and control every department.

THE enterprising librarian at the Cossett Library in Memphis, Tenn., has been delivering a series of talks on opera in which the music of the operas discussed was presented as completely as possible with the aid of the talking machine.

THE death has occurred of Edwin F. MacGowrie, a prominent organist and choir director of Philadelphia. He was for many years professor at the Overbrook Theological Seminary, where he taught Latin and ecclesiastical music, and was an authority on Gregorian chant.

THE South Atlantic States Musical Festival was held at Converse College, Spartanburg, S. C., under the direction of Edmund Morris. *Les Huguenots* given in concert form was one of the features of the festival. The festival took place in early May.

A SYMPHONY in A major, by L. Leslie Loth, a young American composer, has been given much favor. Mr. Loth is one of the youngest representative American composers.

TENTATIVE plans are being made in St. Louis for the building of an opera house in that city. There will be seating accommodation for 3,350, if the present plans come to anything, and prices will range from as little as twenty-five cents.

THE Boston Opera Company is giving a season of opera in Paris. A crowd of five thousand people gathered together on the landing stage at Boston to see them off when the *Lapland* sailed. The crush was so great that several people were injured, and some of the ladies fainted.

THE production of Hamilton Harty's cantata, *The Mystic Trumpeter*, by the Columbia University Chorus, was a prominent success. It was given at Carnegie Hall under the direction of that able choral conductor Walter Henry Hall, Professor of Choral Music at Columbia University.

THE Louisiana State Music Teachers' Association held its Convention recently at Shreveport. Among those who attended are Leon Ryder Maxwell, president of the association, Dr. Giuseppe Ferrata, the composer and a large number of the principal teachers of the State.

A HUNEKER-CHOPIN recital was recently given at the Beethoven Saal in Vienna at which the distinguished American critic and biographer of Liszt and Chopin was the guest of honor. Excerpts from the works of the masters were given together with readings and recitations from some of Mr. Huneker's works.

A MEMORIAL to George Alexander Chapman was given in New York late in April. The proceeds of the concert were devoted to endowing the Chapman memorial on the estate of the late Edward MacDowell. A fine plan and a splendid purpose, Chapman was loved by many musical friends.

THE distinguished head of the New England Conservatory, Boston, Mr. George W. Chadwick, has been asked to compose a male chorus for the Concordia Singing Society of Leipzig. The Concordia is celebrating the fiftieth anniversary of its foundation and Mr. Chadwick has been a member since his student days in Leipzig.

AMONG the deaths of the month must be recorded that of Mme. Gizella Remenyi, the widow of the celebrated Hungarian violinist in Ohio. Many of the leading musicians in Akron and Cleveland as well as many Hungarians and the Hungarian Consul of those cities attended the funeral.

THE Orange Musical Art Society recently gave its thirty-sixth private concert. The novelty of the evening was a Nocturne for soprano solo, chorus of women's voices and orchestra, composed by Henry Holden Huss, and dedicated by him to the Orange Musical Woodruff.

Music lovers in Washington were much interested at a recent concert of the Washington Symphony in the first performance of a Second Indian Rhapsody composed by the conductor of the orchestra, Mr. Heinrich Hammer. The themes were based on melodies collected from among the Chippewa Indians by Miss Densmore of the Smithsonian Institute.

THE famous Mendelssohn Choir of Toronto is planning to make a tour of England, France and Germany next year, and the Toronto Municipal Board of Control has decided to vote \$10,000 towards the necessary funds. It is felt that the work of this admirable chorus under the brilliant Dr. Vogt will be good advertising from both a commercial and artistic standpoint.

THE Twenty-first Biennial May Festival was held in Cincinnati May 5-8-7-8-9. Well-known soloists including Mme. Schumann-Heink, Henri Scott and Florence Hinkle took part. This festival was founded in 1873 and is in a way the precursor of our great festivals given in all parts of our country. The B minor Mass, the Ninth Symphony, the Damnation of Faust and the Manzoni Requiem were the features this year.

HARMONY LESSONS ON APPROVAL

SEEING is believing, so we want you to see for yourself just how thorough, easy and practical these weekly Harmony Lessons by Adolph Rosenbecker and Dr. Daniel Protheroe really are.

Merely fill out the coupon below and mail it to us and we will send you on approval, without charge or obligation of any kind whatever, a full Three Months' Term of 12 Weekly Harmony Lessons and Examination Papers. You may then examine these lessons at your home and see exactly how thorough and comprehensive they are.

It is only through the correction, criticism and suggestions for improvement contained in the weekly examination papers that our students are able to appreciate fully the great interest and individual attention which we give. It is a delight and surprise to all students at the vast amount of benefit which they receive when they get their examination papers back from the school.

The consensus of opinion among the best musicians and teachers is, that Harmony is one of the easiest and most practical subjects to teach by correspondence. You now have the opportunity to verify this opinion for yourself without cost or obligation right in the quiet and privacy of your own home or studio.

These lessons are endorsed by leading teachers throughout the country who are taking them and by many eminent musical authorities.

P. C. Lutkin, Dean of The Northwestern University School of Music, says: "In my recent investigation of your work, I was very much interested in your courses you offer, and saw that the work was being done well. Students who complete your Harmony Course and pass the examinations with satisfactory grades, will be given credit for two years' work in the Northwestern University School of Music in that study."

Walter Damrosch, Director of The New York Symphony Orchestra, says: "The lessons are admirably prepared and serve their purpose in every particular. I had no idea that such sound knowledge of music could be imparted in this novel fashion and I beg to congratulate you and your pupils."

Augusta Knower, of Atchison, Kan., one of our many teacher students, says: "I wish to express my appreciation of your School. Having been a student at the New England Conservatory, and having been in the teaching field twenty-five out of my forty-five years, I believe myself capable of appreciating the many advantages of your Correspondence Course."

I find the University Extension Method a most practical one, and I consider it a boon to all ambitious music lovers who cannot afford to go away from home to study. Both technic and harmony are presented in a clear and attractive way. The knowledge that I have gained thus far from the course, has greatly aided me in making my work more instructive and interesting to pupils."

Don't put this important matter off a single minute. Fill out the coupon and mail it to us today and we will send you these 12 lessons and examination papers by return mail, postage prepaid. We will also send you our valuable illustrated catalog which contains portraits and biographies of our faculty and other great musicians. Letters of endorsement from such eminent authorities as Paderewski, Leschetizky, Moszkowski, Emil Sauer and others. This catalog also contains a brief Dictionary of Musical Terms. The number of these courses to be sent on approval is limited, therefore, you should act at once before it is too late to avail yourself of this wonderful privilege.

Siegel-Myers Correspondence School of Music
431 SIEGEL-MYERS BLDG., CHICAGO, ILL.

COUPON

Siegel-Myers Correspondence School of Music,
431 Siegel-Myers Bldg., Chicago, Ill.

Gentlemen: Please send me without cost or obligation of any kind whatever, your valuable catalog and a Three Months' Term of 12 Weekly Lessons and Examination Papers of your Harmony Course. N. B.—Not sent to applicants under 18 years of age.

Name Age

Street Address

Town or City State

What musical training have you had?

Have you studied Harmony?

To what extent?

Do you teach music?

What branch?

How long?

Do you wish to prepare to teach?

Please mention THE ETUDE when addressing our advertisers.

Our War Songs of Fifty Years Ago

OVER fifty years have passed since the vendor of a knitting machine, a walking doll, and a rotary engine. "In Dixie's Land" was composed in New York in 1859 by Daniel Emmet, a principal member of Bryant's Minstrels.

"John Brown's Body Lies Moldering in the Grave" was written by Charles Hall, of Charlestown, Massachusetts.

Walter Kittredge, born in Merrimack, New Hampshire, 1832, was drafted into the Federal army in 1862. Before going to the front he wrote in a few minutes both the words and music of "Tenting on the Old Camp Ground." The song at first was refused publication, but later on became immensely popular, its sale reaching into the hundred thousands. It is still in demand.

"The Bonnie Blue Flag" was written in 1862 by Mrs. Annie Chambers Ketchum to an Irish melody composed by Henry McCarthy. It was first sung in the early sixties at a variety theater in New Orleans.

"Tramp, Tramp, Tramp," and "Battle Cry of Freedom" were composed by George F. Root.

"The Battle Hymn of the Republic," as is well known, was written by Julia Ward Howe under the inspiration of a visit to the Army of the Potomac while lying in winter quarters:

"I have seen Him in the watchfires of a hundred circling camps."

"Blue and Gray" was written by F. M. Finch; "Bivouac of the Dead," by Theodore O'Hara; "Sheridan's Ride," by T. Buchanan Read; "Somebody's Darling," by C. H. Osborn, S. F. "The Conquered Banner" was composed by Father Ryan; "We Are Coming, Father Abraham," by S. J. Adams, and "When Johnny Comes Marching Home," by Patrick S. Gilmore.

"Marching Through Georgia," which will be sung and played as long as the Republic survives, was composed by Henry Clay Work, born in Middletown, Connecticut, 1832, died at Hartford, 1884. He also composed "Kingdom Comin'," "Babylon Is Fallen," "Nicomitus the Slave," "My Grandfather's Clock," "Lily Dale," and "Father, Dear Father, Come Home With Me Now." Work possessed considerable mechanical as well as musical skill, and was the in-

"Who Will Care for Mother Now?" and "When This Cruel War Is Over" were written by Charles Carroll Sawyer.

"All Quiet Along the Potomac" was composed by Mrs. Ethel Lynne Beers, a lineal descendant of John Eliot, apostle to the Indians.—*San Francisco Call*.

What Others Say

From the very great number of letters from our friends who are so pleased with the service we have been privileged to give them we occasionally print a few words. Will you give us the opportunity of trying to supply your needs with similar satisfaction to you?

"THE STANDARD ORGANIST" is a work that should be in the hands of every organist. Each number is a gem.—EDWARD C. HALL, Montana.

THE "Standard Vocalist" is a wonderful collection. Any one of the many songs is well worth the price of the album.—W. CAMPBELL, Canada.

THE "Brilliant Octave Studies" by Sartorio are all that I expected of them. I have used many of Sartorio's studies in my teaching as they are so melodious the pupil doesn't realize their efficacy, but enjoys the practice because they are so pretty.—MRS. HERBERT E. CURRIER, Maine.

GREAT PIANISTS ON PIANO PLAYING is fine, every chapter a gem. It should be carefully read by every earnest teacher and student of the pianoforte. It is the voice of those who perform, not theorize. I have long wanted just such information as is in that book.—EDWIN G. BOOTH, Mass.

ONE of the special features that appeals to me in my four years' dealings with your firm is your promptness in executing orders.—W. CAMPBELL, Canada.

"MASTERING THE SCALES AND ARPEGGIOS," by J. F. Cook, is one of the most complete works of its kind I have seen, and no one who studies it can fail to have a most thorough knowledge of the subject.—A. I. CAMERON, India.

I FIND IN THE ETUDE just the long felt need I required—instructional music, which has brought out so much in my advancement toward sight reading. I cannot express my thanks for the pleasure I find in THE ETUDE. I praise it most highly wherever there are music lovers.—MRS. LULU LULENGATE, New York.

I do not recall reading a book more brimming with expert information than "Great Plans of Thought on the Subject," by a master student and teacher should own it.—E. W. AUBREY, Penna.

HAVING examined "Mastering the Scales and Arpeggios" by James F. Cooke, very carefully, I find it contains a wealth of knowledge valuable to all teachers and students wishing a perfect mastery of scales and arpeggios.—MRS. BELLE S. VONDERHILDE, New York.

THE Wagner's "Piano Instructor" is just what I wanted, and I like it very much.—MRS. R. E. THURLOW, New York.

"TWO-PART SONGS FOR WOMEN'S VOICES" supplies a long felt want. I am delighted Virginia.

MODERN PIANO TECHNICS

COMPLETE SCHOOL OF TECHNIC

For the Pianoforte

ISIDOR PHILIPP

Price, \$1.50

A complete school covering the entire field of technic and every form of passage used in modern piano playing, with many entirely original exercises for the development of strength, independence, flexibility and the cultivation of velocity, etc.

A special feature of this work is the rhythmic treatment of all the various exercises. All the exercises are carried through all the keys, and in both hands.

SPECIAL EXERCISES IN SCALE PLAYING

WILSON G. SMITH

Op. 55. In Two Books. Grade 2.

Each, \$1.00

In the present work it has been the aim of the author to present a scheme of practice whereby the labor of acquiring a good scale and independence of the third, fourth and fifth fingers of the hands may be lessened and shortened.

Although scales are not used to the great extent in the modern schools of pianoforte technic as they were by the older teachers of piano playing, yet nothing has been devised to take the place of the scales as a means of training the hand.

HAND CULTURE

A System of Double-Note Finger Training

ANNA BUSCH FLINT

Price, \$1.00

Have you made a study of your hand, noted the weakness of the fourth and fifth fingers and the extraordinary development of the second and third fingers? Do you realize the importance of developing equally all the fingers?

All teachers are aware of the weakness of the little fingers. The mechanism of the modern piano requires great strength in each individual finger to produce and hold a tone. Build up the muscular strength of these fingers, and the mastery of all technical difficulties is accomplished.

The ideas embodied in Hand Culture, a course of double note finger training, are based on physiological laws and are applicable to the beginner as well as to the most advanced student.

EXTENSION EXERCISES FOR SMALL HANDS

By F. P. AERTHON.

Price, 75 Cents

There have been many extension exercises published, but there are few which are especially designed for young players or for hands of limited span. For this purpose Mr. Atherton's are just the thing. They may be used in conjunction with any system of teaching. Their object is solely to develop strength, flexibility and gradual expansion, chiefly by the means of combined holding notes and finger work. This work will serve as an excellent preparation for the larger studies in extension, especially those by Philipp.

STUDIES FOR THE EQUAL DEVELOPMENT OF THE HANDS

Preparatory to Czerny's School of Velocity

Op. 299

By ERNST HEUSER

Price, 80 Cents

Ten modern studies in mechanism, velocity and independence, by a contemporary teacher of note. These studies are of surpassing merit, there is not a superfluous measure, every note counts for something. Each study is developed from a single figure in sixteenth notes illustrating some special technical problem, all tending towards the equal development of the hands. The studies are modern in harmonic treatment, and are intended to play. They are intended to be taken up immediately preceding Czerny's Velocity Studies, Op. 299, and may be used to supplement or replace Duverney, Op. 120.

Any of the above sent upon examination subject to a liberal Sheet Music Discount

THEO. PRESSER CO., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

Questions and Answers

Helpful Inquiries Answered by a Famous Authority

Conducted by LOUIS C. ELSON

Professor of Theory at the New England Conservatory

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers, will not be considered.

Q. Why are there pedals on a harp? What do these pedals do? Is their action the same as the action of the piano?—E. L.

A. The pedals on a harp are totally different from those of a piano. They serve another purpose altogether. There is one pedal, however, which is sometimes found on the harp which is used as the soft pedal on the piano. But that also is employed on the piano. But that also works in an entirely different way. Every sound-box must have a sound-hole in order that the air within the box may vibrate freely. Cover these sound-holes and the tone is dulled and made lifeless. (Try this on a violin by covering the sound-holes.) The soft pedal closes the sound holes and dulls the tone. But it spoils the quality so much that they are beginning to drop this pedal altogether.

The other pedals change the pitch of the strings. There is a pedal for each note of the scale, a C, D, E, F, G, A and B pedal. The open strings of the harp are always tuned to a flat note. Thus if no pedal is touched the strings sound the scale of C-flat;—C flat, D flat, E flat, F flat, G flat, A flat, B flat and C flat—seven flats. But if you put down the C-pedal half way, a number of wheels with two pins revolve and grip each C string shortening it somewhat and causing it to sound C natural. Now if the pedal is pressed entirely down another set of C wheels will turn, gripping the C strings further down and making them still shorter, so that each C string will now sound C sharp.

The same action takes place with very one of the remaining pedals thus making the harp a chromatic instrument. And you will notice the uniformity of the system. Any open string gives the flat of the note. With the pedal half-way down any string gives the natural of the note, and with the pedal the whole way down the string gives the sharp of the note.

There are notches attached to the pedals so that one can set the pedal half-way or entirely down and have it remain after the foot is removed. Thus we can set the harp in any desired key.

There is also another harp called the Chromatic Harp, which is made without any pedals. This has a very wide "comb" (the top piece) and the wires cross each other diagonally. The instrument has the advantage of being much more simple in its mechanism than the pedal harp and standing in tune very well. But the pedal harp is still the choice of most artists.

The wheels which I have described above are worked by means of tiny iron rods which are run through the front pole of the instrument. This mechanism makes the harp quite an expensive instrument. These pedals were the invention of Erard, the piano-maker, in 1810, from which date the concert harp, or double-action pedal-harp, had its origin.

Q. Is it known when the cadenza originated, or how it came to be admitted into the more strictly classic forms?—L. S. I.

A. In the 18th century people made a great deal of display with improvisation in instrumental music. There were contests in which a theme would be given to two or more contestants who would elaborate it as best they could. At every concert the artist was expected to show his powers of improvisation in one way or another. This crept into the concerto. At a certain point, in the coda of the first or third movement, either or both, the soloist would work out an improvisation upon the themes of the movement. After remaining for a long time an improvisation, it gradually became customary to write out the cadenza. But this was by no means always done. Ole Bull very seldom wrote out his cadenzas in violin concertos, but continued to improvise them in the old-fashioned manner. This was always a risky thing to do. I can recall an instance where the conductor, not having any definite cue as to when he was to finish the cadenza, burst in with his orchestra in the midst of Ole Bull's improvisation.

In vocal works the cadenza is very much older. I have old music in my library, in the Neume notation, which dates back at least to the year A. D. 950. And even in the early Christian church it was customary at times to give all kinds of vocal embellishments upon a single word, which would to-day be called a cadenza.

Q. Has the oratorio any act form like the symphony of the symphony?—D. B.

A. No, the form of the oratorio is not a fixed one, but it is supposed to be in the old classical style, with much counterpoint and fugue. The harmonic style is not employed in oratorio. Originally it was merely a

sacred opera and was performed upon the stage in costume, just as any other opera, but, from the time of Carissimi and Scarlatti it became a concert performance, and in Germany Heinrich Schuetz and others made it a concert performance in very early days. In recent days an effort has been made to bring back the oratorio to its old operatic style by giving Elijah, by Mendelssohn, as an opera.

Q. Have Massenet, Saint-Saëns, and Alfred Bruneau any outstanding characteristics in their work that may be epitomized in a few words of specific musical meaning so that I may give my club something to help them place the relative importance of these masters in their minds?

A. It would be rather difficult to give especial characteristics to the works of the composers you mention. Massenet was probably the most sensuous composer of the three. He had the fatal gift of great facility, and composed an opera about every year. As a consequence there was often much in his work which was mere routine. He knew every resource of the theatre and was dramatic even when not inspired. He was melodic in a high degree. Saint-Saëns is greater in an orchestral sense, but not always so effective for the stage. He is far more symphonic in style than Massenet. Bruneau is not so important as either of the others although he is a sincere and melodic composer of the modern French school.

Q. What is meant by temperamental playing? May anyone develop it?

A. No, this is not a sense that can be educated. It is the natural endowment of romance and passion such as one often finds in a Gypsy, or a Bohemian, or a Hungarian, or a Pole. Of course temperament alone does not make a great artist, but the lack of it may prevent the most earnest student from becoming great. Hans Von Bülow, for example, just escaped being one of the greatest pianists of the world by a lack of temperament. Yet his intellectuality was above that of Rubinstein who excelled him upon the concert platform.

Q. Does the great desire of the famous composers of the present to ally music so closely with words, even in the symphony, which often has its program, indicate a deterioration from the "absolute" music of the classical composers?

A. This question would require an entire essay for its answer. The trend of the present is towards "program-music" and away from the absolute vein of the older composers. Richard Strauss once told my son, (Arthur Elson) that he believed that no one ever wrote a musical work without having a definite picture in mind, but I cannot conceive of Brahms having such pictorial ideas when composing his concertos, for example Mahler was against such a union of words-ideas with music, but for all that his music is so dramatic in effect that there must have been some mental picture here. Daniel Gregory Mason has written an essay on this subject, entitled *The Enjoyment of Music*. You might also look up Weingartner's *The Symphony since Beethoven*.

Q. Is it possible to perform a triple trill on the piano?—B. C. H.

A. Something of this kind can be done by the two hands used with wrist action. It would not properly be written as a trill, but as two chords in rapid alternation in thirty-second notes, but the result would be practically a triple trill.

Q. A violinist recently told me that his violin had a "wolf" in it, what is the meaning of this expression?—D. B.

A. It is a flaw in the instrument. Because of some malformation in the wood, or some fault in the construction, one or more notes, played in their proper positions, sound off pitch or with a bad quality of tone. Such a "wolf" is one of the mysteries of Acoustics. Its exact cause has never been fully determined, nor yet its certain remedy.

Q. Kindly give an example of rhabatta and let me know how it is employed in piano music. I heard a lecturer refer to this recently in connection with a piano sonata, but could not get his meaning.—H. T.

A. The rhabatta is the playing of two notes, that are to constitute a trill, slowly, or in some unequal rhythm, and gradually accelerating them until they form a trill. It is an old-fashioned device, but is still often used by vocalists and it has even been used by Beethoven in his *Leonora*, No. 3 overture. The word means "re-striking."

Powdered Perfection
for the Complexion



Found! A powder which answers the three-fold demand made in the name of beauty—it supplies bloom and fairness with skin protection, and it lasts.

Ingram's
Velveta.
Souveraine
Face Powder 50c

At drug stores or by mail postpaid
Four tints: pink, white, flesh, brunette. Many keep two tints handy. For evening, white or brunette powder is best. For daytime, flesh or pink is best. For neck and arms, use white. Send us 2c postage to cover the cost of mailing and receive free a sample of Milkweed Cream, of Velveta Souveraine, of Ingram's Rouge, also Zodent's Tooth Powder.

FREDERICK F. INGRAM COMPANY
Established 1885
Windsor, Can. 48 Tenth St., Detroit, U.S.A.

Ingram's Milkweed Cream
Preserves Good Complexions
Improves Bad Complexions
There is Beauty in Every Jar. Price 50c and \$1.00 at druggists.

White Frost Refrigerators

Sold direct from factory to you. Freight prepaid. 30 days free trial in your home. Easy monthly payments if desired.

The "White Frost" was adopted by the U. S. Government after rigid tests, for use in Panama, where perfect refrigeration, sanitation and ice economy are so vital. The "White Frost" is beautiful as well as sanitary. Perfect refrigeration. Made entirely of metal.

Enamelled snowy-white, inside and out. Revolving shelves. Trimmed solid brass, nickelized. Anti-friction roller bearing casters. 9 years on the market. Lasts a life-time. (25 year guarantee.) Saves its price in cost of ice—very economical.

"Please, Bob, buy me a White Frost Refrigerator."

That's what thousands of women have said after seeing the "White Frost". Buy one and pay for it on easy terms, while using it in your home. Prices low and payment so easy you will never miss the money. Remember—30 days free trial and all freight paid. Send postal for free catalog.

Metal Stamping Co.
Dept. 673
Jackson, Mich.

Quick Relief for Sufferers from BUNIONS

10 Days' Free Trial. Write today and get our 10 days free trial offer of the guaranteed
FISCHER BUNION PROTECTOR
Relieves instantly—keeps shoes in shape—over 250,000 sufferers benefited. Get it on free trial—no pay if no relief. Send size of shoes and if for right or left foot.
THE FISCHER MFG. CO.
132 Meyer Building
Milwaukee, Wisconsin

MUSIC MATERIAL For Kindergarten Teachers

The Color Bird Scale; Color Note Scale; Small Color Scale; Music Staff Peg Board; Music Staff Folding Board, etc. Send for catalog.

DANIEL BATCHELLOR & SONS
Germantown, Philadelphia, Penna.

Please mention THE ETUDE when addressing our advertisers.

Ole Bull's Shattered Dream

TO BUYERS OF MUSIC

**Teachers and Schools
ARE ADVISED TO
Order Early for Next Season
AND SET DATE FOR DELIVERY**

Results:—Satisfaction and the Best Service

TO CATER SUCCESSFULLY to the needs and desires of a clientage of educators requires peculiar conditions and advantages possessed by but few houses.

THE HOUSE OF THEO. PRESSER has an experience of over thirty years as publishers, based on an intimate knowledge of the needs of the profession, the result of actual work.

Basis:—A large well selected stock of the publications of all houses, American and Foreign. A constantly increasing catalog of original publications of great educational value which will be found in the studio of almost every music teacher. A force of 200 efficient employees, drilled and trained for our particular business.

TO WHICH WE ADD:

Large Discounts, the same upon "On Sale" as upon regular orders.

Liberal Terms and Courteous Treatment.

Promptness in Filling Orders.

Accounts Solicited with any responsible professional musician.

Satisfaction Absolutely Guaranteed.

Large or small orders receive exactly the same attention. "On Sale" packages sent cheerfully, even though regular orders or renewals of "On Sale" packages are sent through the local dealer.

Headquarters for Everything Needed in the Teacher's Work

MUSIC "ON SALE"

To Teachers, Convents and Schools of Music

A Year's Supply of Returnable Teaching Material

TO MUSIC TEACHERS remote from large music stores, and to all schools and colleges, the feature of having selections "On Sale," a stock of music on hand and returnable, is a decided advantage. The old way of ordering from a catalog has proven to be unsafe and disappointing,

INFORMATION TO PATRONS

Remember, that by giving plenty of good comprehensive information that customer will gain much satisfaction by getting just what is wanted. The names of a few pieces in ordinary use by the customer is by far the better way of describing the kind of music desired.

We Ask No Guarantee As To Probable Sale.

We prefer returns on regular selections to be made but once during the year; at the end of the season during June and July.

Selections can be changed or added to at any time.

The same large discounts are given as though purchased outright.

Keep "ON SALE" music in a clean, systematic manner. Separate the music as soon as received into classes; piano easy, medium and difficult; vocal; four hands, etc. We will supply manila wrappers for this purpose, free for the asking.

Expressage or postage charges both ways are borne by the purchaser.

Settlements are to be made at least once each year, in June or July.

NOVELTIES—NEW MUSIC "ON SALE"

We are constantly issuing new, useful and interesting piano, vocal, octavo, organ and violin compositions, all of which undergo a thorough revision by eminent teachers, which makes our editions particularly well adapted for instructive purposes.

In order to give teachers and professionals an opportunity to examine these novelties we will send them "On Sale" about twelve pieces (piano or vocal) each month from November until May, on the following conditions:

1. The sheet music will be billed at the large discount given on our own publications.
2. It is necessary to mention which classifications are wanted. On Special Order we send about ten octavo selections, four times a year, containing any or all the following classes: Sacred, Mixed; Secular, Mixed; Men's Voices; Women's Voices; also organ or Violin selections at longer intervals.
3. The novelties can be kept with any other "On Sale" music from us and all returned together.

THEO. PRESSER CO., Publishers
The Quickest Mail Order Music Supply House
1712 CHESTNUT ST. :: PHILADELPHIA, PA.

AMONG the many idealists this country has sheltered, Ole Bull, the amazing Norwegian violinist, stands in a class apart. Exiled patriots of other lands have come here by the score, and have learned to love the soil of America as their own, but few patriots have come here in voluntary exile. Bull not only loved his own country, but he was beloved by his own countrymen. The strange songs of the North were as the breath of life to him, and in his eyes shone the clear cold gleam of the Northern lights. Nevertheless, America seemed to hold an extraordinary fascination for him, possibly because his immense body craved the sense of freedom which the untamed mountains and the broad prairies of America alone can give.

BULL'S NOBLE IDEAL.

His extraordinary attempt to found a colony in Pennsylvania sounds like a dream. Early in the fifties he bought 125,000 acres of land in Potter County on the Susquehanna, on which, in his own words, "to found a New Norway, consecrated to liberty, baptized with independence, and protected by the Union's mighty flag." His object was to find a place for fellow countrymen of his who dwelt in the south, undergoing much hardship and suffering intensely from the uncongenial climate—uncongenial that is, to the hardy sons of ice and snow. About three hundred houses were built, together with a country inn, a store and a church, and hither the Norwegians flocked in hundreds. Ole Bull gave concerts with overwhelming success, the proceeds of

which were all turned over to the experimental colony. Philadelphia subscribed two millions to the Sunbury and Erie Road; New York gave another two millions to a branch of the Erie and New York road from Elmira to Oleana, the northern line of the colony. His plans were gigantic.

Shortly after founding the colony he went on tour, visiting California by way of Panama. Here he contracted yellow fever, and while still prostrated with sickness he learnt that the title to the land he had bought in Pennsylvania was fraudulent. He hurried back to Philadelphia only to find that the agent to whom he had entrusted his affairs had deliberately duped him. The agent persuaded Bull to go home with him and discuss the situation over the dinner table. Seated at the table Ole Bull felt a sudden aversion to food though he was faint from the lack of it and from fatigue. Driven into a corner by the excited violinist, the agent defiantly confessed having cheated him, saying "I have your money, now do your worst!" Some years later the agent confessed on his deathbed that he had put poison in the food he had offered to Ole Bull. The real owner of the land was a Quaker gentleman who had done his utmost to apprise Ole Bull of the real state of affairs, but in vain, owing to the machinations of the perfidious agent. The Quaker was much interested in the experiment, and offered the land to Bull at a considerably reduced price, but Bull was not able to do more than purchase the land on which the houses stood, and was compelled to abandon his dream-colony.

The Interpretive Power of the Accompaniment

BY MARIE M. BENEDICT

COMMENT on certain effects in accompaniment, which are essential to artistic ensemble in choir work, may seem a thing unnecessary. But, if he who runs may read, there are yet a few organists treading our planet, to whose mental recesses the idea of perfection of style and interpretation in rendition of accompaniments seems not to have really penetrated. Yet the realization of this ideal is vitally essential to beauty of effect, to any true interpretation of the thought of the composer, as embodied in anthem, quartet, or solo.

We shall all agree that the accompaniment is the background of any vocal number, quite as truly as are the effects in color and mood, the background of a picture. It is, in its true estate, that subtly interpretive tonal medium, against which the beauty of the different vocal parts stand out in clear relief as the beauty of the single figure, or as a group of figures stands out against the background of a picture. It is that which heightens a thousandfold the charm of melody, which ineffably illuminates and intensifies the music's message, by the subtle suggestiveness of its harmonic undertone, or of its thematic counter comment. It is the instrumental comment upon the thought of the vocal score, and if it lacks sympathetic expression, the full significance of the whole will remain a thing unrealized.

To go through the organ part, with fair accuracy as to notes, well with the choir in tempo, is not to fulfill the purpose of the accompaniment. It must be studied as though it were a solo. The relation of every phrase, to the meaning of the whole, must be carefully consid-

ered. The significance of its periods of brief solo, and of its reiterative phrases. The deep suggestiveness of its harmonic changes. The vividly illuminating power of its counter-themes, all must be made one's own; all must be deeply felt by the accompanist, if they are to be, in the slightest degree, perceived by the audience; if the listeners are to get even a suggestion of the beauty of its interpretive comment upon the subject of the anthem.

Not only in anthem, trio or duet may the accompaniment be rich in suggestive meaning. In the music of the simplest hymn, the organ may literally transfigure every stanza. In announcement of the hymn and in its rendition with the choir, faith and vision, aspiration and endeavor, spiritual peace and spiritual power may be made real and actual through the eloquence of the organ, under the touch of one who knows how to make the subordinate part take its vital share in expression of the meaning of composer and of author.

WHY should a modern composer hesitate to employ the far greater resources placed at his command? Why restrict himself to antiquated simplicity, when both instruments and voices are able to interpret the most abstruse conceptions with perfect accuracy? And yet I would advise a composer rather to be commonplace than far-fetched in his ideas, or bombastic in his expression of them.—BEETHOVEN.




Directory of Summer Schools

EASTERN AND SOUTHERN

NORMAL COURSE

AND PRIVATE LESSONS
in the beautiful TIROLEAN ALPS near Italy and
Switzerland during July and part
of August, to be given by

VICTOR HEINZE of Berlin

the extremely successful exponent of Prof. Leschetizky's and other modern principles of piano-playing. Magnificent surroundings, cool invigorating climate. A delightful combination of study and healthful recreation. Expenses for room, board, piano, entire journey, sight-seeing, excursions, exceptionally low. Early application necessary.

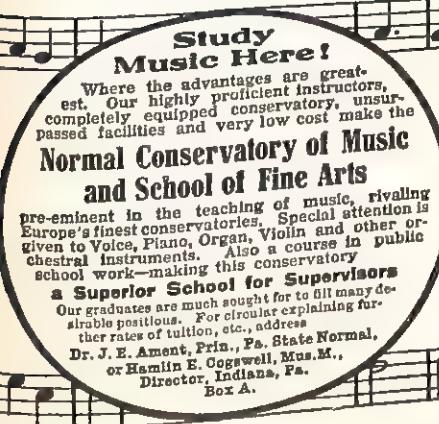
FOR PARTICULARS ADDRESS

MRS. ALICE ORCHARD, 5026 Blackstone Ave., Chicago, Ills. or VICTOR HEINZE, Berlin, Peter Vischerstrasse 19.

LESCHETIZKY'S FORMER ASSISTANT EDWIN HUGHES

Offers a Summer Course for Advanced Pianists and Teachers in MUNICH

Early application necessary
Address: Schweigerstr. 2, Munich, Germany



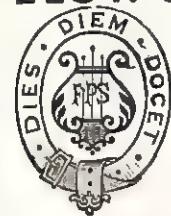
CHARLES VEON, Pianist.
STEREOPTICON LECTURE RECITALS
"MOZART AND HIS MUSIC"
Mr. Veon is prepared to furnish an entire program, or to deliver a thirty minute lecture, to precede a musical program to be furnished by clubs, artists or advanced students. Terms reasonable. Address care of State Normal School, California, Pa.

Shepard Summer School, ORANGE, N.J.
(The New Education in Music)
June, July and September (omitting August)
TWO WEEK COURSES. Repetition Classes Free.
Daily Lessons, Classes, Drills, Piano Demonstration,
Recitals will convince the most skeptical. Principles applicable to ALL GRADES. Send for list of subjects.
Mrs. F. H. Shepard
Leipzig Graduate

ZECKWER'S Philadelphia Musical Academy
Special Summer Session
June 22 to July 25—5 Weeks
1617 Spruce St., Philadelphia, Pa.

Hugh A. Clarke, Mus. Doc.
LESSONS BY MAIL
In Harmony, Counterpoint
and Composition
4632 CHESTER AVE., PHILADELPHIA, PA.

GUIDO FERRARI
VOICE CULTURE SPECIALIST
Fifteenth successful season. Special Summer Course for Progressive Students. Full particulars on request.
1714 Chestnut St., Philadelphia, Pa.

How to Conduct a Music School

There is room in every city for a successful music school of the Faelten type. The

1914 SUMMER SCHOOL

will include illustrated lessons in technique, interpretation, repertory, method, class-instruction, etc. Write today for special circular.

Faelten Pianoforte School, Boston, Mass.**COURTRIGHT SYSTEM OF MUSICAL KINDERGARTEN**

The oldest, practical and most scientific method of instructing children in music ever placed before the musical world. Teacher PIANO from the start, SIGHT READING, TRANSPOSING, RHYTHM and EAR TRAINING.

NORMAL COURSE BY CORRESPONDENCE

Teachers all over the world are taking this course and are making a great success of it because it is the one system guaranteeing results. Write for particulars. 116 Edna Ave., Bridgeport, Conn.

Valparaiso University SCHOOL OF MUSIC

Accredited VALPARAISO, INDIANA. The University School of Music offers courses in Piano, Voice, Violin, Organ, Theory and Public School Music. Students may attend the Music School and also take the regular work at the University.

THE EXPENSES ARE THE LOWEST
Tuition, \$20.00 per quarter of twelve weeks. Board with Furnished Room, \$1.80 to \$3.00 per week. Catalog will be mailed free. Address Henry B. Brown, President, or Oliver P. Kinsey, Vice President.

42ND YEAR WILL OPEN SEPTEMBER 15, 1914.

A NEW AND WELL-PAID PROFESSION

Is Open To Women Who Study

THE FLETCHER MUSIC METHOD

The Summer School for Teachers Will Open July 1st in Brookline(Boston), Mass.

The demand for this Method is steadily increasing. Last Summer's School was the largest since the Method was introduced into this country, fifteen years ago.

Dr. Lyman Abbott says: "Mrs. Copp teaches children to think and to express themselves in terms of music. She converts it from a blind, mechanical copying, into a vital self expression. It seems to me more than a method, it is a revolution, and converts musical education from a mere drill and drudgery into an inspiration and a life."

Harvey Worthington Loomis says: "How any music teacher could ever allow young pupils to struggle on in the old stultifying grind, after seeing your ingenious invention, is beyond my comprehension. You are indeed the Froebel of music, and the importance of your educational work cannot be over-estimated."

In spite of the many cheap copies of this system it stands unique in its aim and its accomplishments. For full particulars apply to

EVELYN FLETCHER COPP

Home Address, 31 York Terrace, Brookline, Mass., or Post Office Box 1336, Boston, Mass.

SUMMER SCHOOL OF SINGING

Address
FREDERICK W. WODELL, Soloist, Teacher, Boston Choral Union Concerts (400 Voices, Symphony Hall) for circular Summer School Winthrop Beach (near Boston), JULY 1—AUGUST 5. Private and Class Lessons. Opportunity for sea-bathing, excursions, etc. 611 PIERCE BLDG., COBLEY SQ. BOSTON

Music, Art Literature

Music Courses strong—prepare for career or higher conservatory courses

**Brandon Institute**

In beautiful Shenandoah Valley. 16 passenger trains daily. Scenery, sanitation and water unsurpassed. Excellent accommodations. Separate apartments for the sexes. Rates \$225 to \$350. Send for catalog. BRANDON INSTITUTE, Basic, Va.

PIANO TUNING

Regulating and Repairing
A Complete Course of Self-instruction
for the Professional or Amateur
By J. CREE FISCHER

PRICE \$1.75

A work of great practical value. Arranged systematically in lessons and thoroughly illustrated, making a book that can be used for self-instruction, correspondence courses or text book in schools and conservatories. A valuable lesson is that on the tuning, regulating and repairing of reed organs. We think a work of this kind will appeal to teachers and musicians who live in the smaller towns and rural districts rarely visited by professional tuners, and then not often than once a year. It will also be a valuable work for a young man or woman who wishes to add to the income from teaching by keeping pupils' pianos in order.

THEO. PRESSER CO., Philadelphia, Pa.

Southern University of Music

Gerard-Thiers, Kurt Mueller, Directors

353 Peachtree Street, Atlanta, Georgia

Summer Term June and July. Special courses for Teachers, leading to special Certificates. Pupils, at their option, may study the "Progressive Series," edited by Godowsky, Bauer, Mathews, and others, at a cost of \$250.00. Eminent Faculty. Highest Standards. Dormitory. Ask for circulars.

Pennsylvania Music Lithographing Company

114 N. 13th St., Philadelphia, Pa.

Music Engravers and Printers

Estimates promptly furnished to composers and publishers on Sheet Music, Music Books, Band, Orchestra and Octavo Music, etc. HIGH GRADE WORK AT REASONABLE PRICES. Copyrights secured. Manuscripts revised and corrected.

PEABODY CONSERVATORY

BALTIMORE, MD.

HAROLD RANDOLPH, Director
Recognized as the leading endowed musical conservatory of the country

SUMMER SESSION

July 1st to Aug. 12th

Staff of eminent European and American Masters including:

George F. Boyle Gustave Strube
Chas. H. Bochau Mabel Thomas
Elizabeth Coulson J. C. Van Hulsteyn
Minna D. Hill Bart Wirtz
Henrietta Holthaus Frederick D. Weaver

Tuition \$10 to \$30 according to study

Circulars mailed

Arrangements for classes now being made
Address, FREDERICK R. HUBER, Manager

Brenau College CONSERVATORY

GAINESVILLE, GA.

Summer Session, June 30th.

Fall Session, September 15th

Special Courses for Music Teachers and advanced students. Location, foothills Blue Ridge Mountains, delightful climate summer and winter. Many attractions. Beautiful illustrated catalogue on request.

ADDRESS

BRENAU, Box 97, Gainesville, Ga.

SUMMER COURSES

in the

ART OF TEACHING**PIANO, VIOLIN, THEORY****FOR PROGRESSIVE TEACHERS**

For Information Address

HAHN MUSIC SCHOOL

3915-S. Ross Avenue DALLAS, TEX.

MR. and MRS. CROSBY ADAMS Announce their Eleventh Annual Teachers' Classes

for Teachers of Piano for the Study of Teaching Material June 29 to July 4. Montreal, N. C., (near Asheville) August 8 to 13. Chicago (Both Courses are the same)

Write for booklet containing outline and strong letters from Teachers who have taken the Course Permanent address: Montreal, North Carolina

Shenandoah Collegiate Institute

and School of Music

College preparatory. Certificates admits to University of Va. and all leading colleges. Piano, voice, elocution, composition, art, piano tuning, orchestra, band and pipe organ. Terms, \$200 to \$275. No extras. Address

S. C. I., Box 110, Dayton, Va.

Atlanta Conservatory of Music

Faculty of Artist-Recitalists. All departments complete. School Orchestra and Chorus. Public School Music. Oratory. Languages.

SUMMER SESSION BEGINS JUNE 8th, 1914

Atlanta Conservatory of Music Peachtree and Broad Streets, Atlanta, Georgia

BUSH TEMPLE

Annual Five Weeks Summer Normal

ISABEL HUTCHESON, Director

Piano, Voice, Violin, Theory, Public School Music and Musical Kindergarten Course

June 2d—July 4th. Bush Temple, Dallas, Texas



Directory of Summer Schools

NEW YORK



Repertoire Coaching and Helpful Technic

towards successful concert work for advanced piano players. Special summer course for progressive piano teachers, adapted to their needs and aims. Certificates. Former pupils "Enthusiastic" and "Grateful." Information.

GUSTAV L. BECKER
Steinway Hall New York City

Granberry Piano School

SUMMER INSTRUCTION
Teachers' Training Courses
FAELTEN SYSTEM. BOOKLET
CARNEGIE HALL -- NEW YORK

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY
MRS. BABCOCK

OFFERS Teaching Positions, Colleges, Conservatories, Schools. Also Church and Concert Engagements
CARNEGIE HALL, NEW YORK

W. P. SCHILLING

131 West 23rd Street, New York
Vocal teacher and author of:
Upper Tenor, Upper Soprano Tones;
Breathing; and many other publications on vocal culture.

SUMMER COURSE IN SINGING

MRS. C. HOWARD ROYALL
VOICE PLACING DICTION BREATHING
INTERPRETATION REPERTORY
LANGUAGES, DRAMATIC ACTION AND
ACCOMPANYING
30 E. 57th Street, New York, N. Y.

BRUNO HUHN

231 W. 96, NEW YORK
Style, Diction, Repertoire, etc.
to Vocalists
WILL TEACH DURING THE SUMMER

**STUDY HARMONY
and COMPOSITION
by MAIL** with Dr. Wooler, who personally gives all instruction and corrects all lessons. Number of pupils limited. A simple, concise and practical course. Send for prospectus and rates. Composers' MSS. corrected
ALFRED WOOLER, Mus. Doc.
322 W. Utica St., Buffalo, N. Y.

The American Institute of Applied Music

JOHN B. CALVERT, D.D., President (The Metropolitan College of Music)

212 West 59th St., New York City

Special Summer Session, June 22nd to July 31st

Unusual advantages for teachers

29th Season Begins September 30th

KATE S. CHITTENDEN, Dean.

Send for circulars and catalogue.

A Six Weeks Music Course in New York June 29th to August 8th

The von Ende School of Music

A School of Acknowledged Prestige

The Summer Faculty Includes

Hans van den Burg, the foremost composer-pianist of Holland; Elise Conrad, First Piano Assistant to Sigismund Stojowski; Herwegh von Ende, famous instructor of violin virtuosi and teachers; Lawrence Goodman, pupil of Hutcheson, Lhevinne, and brilliant pianist; Jeanne Marie Mattoon, for eight years pupil and teacher under Leschetizky in Vienna; Beatrice McCue, the American contralto and successful singing teacher; Albert Ross Parsons, the dean of American pianoforte instructors; Adrienne Remenyi, famous authority on voice culture, bel canto and interpretation; J. Frank Rice, First Violin Assistant to Mr. von Ende; Louis Stillman, Writer and teacher of pianoforte technic and pedagogy.

The Free Opportunities include—

Class in Elementary Harmony

Class in Advanced Harmony

Class in History of Music

Supplementary Class in Literature

A Series of Historical Recitals

Weekly Concerts, Lectures, Etc.

Accommodations at the Young Ladies' Dormitory reserved in the order received

For Catalogue and Information write The Secretary

THE von ENDE SCHOOL OF MUSIC

44 West 85th Street, New York

JOHN ORTH
Steinert Hall, Boston

Teaching
Teachers
How
To Teach

Normal Correspondence Course
*In Modern Ideas of Touch, Technic,
Pedal, Metronome, Hand Culture,
and How to Teach Them* :: ::

HOME STUDY

PUBLIC SCHOOL MUSIC
as used in the Public Schools of
New York City. Eight years work.
Harmony and other subjects.

E. F. MARKS, 2 West 121st St., NEW YORK

ROOT'S TECHNIC AND ART OF SINGING

A Series of Educational Works in Singing
on Scientific Methods, for Use in
Private Instruction and in
Classes

By FREDERIC W. ROOT

- I. Methodical Sight-Singing. Op. 21
Part 1. The Beginning65
Part 2. Through the Keys05
Part 3. Progressive Musicianship. .50
- II. Introductory Lessons in
Voice Culture. Op. 22 - \$1.00
- III. Thirty-two Short Song Studies
For high compass. Op. 2450
For medium compass. Op. 2550
For lower compass. Op. 2650
- IV. Scales and Various Exercises
for the Voice. Op. 27 - 60c
- V. Twelve Analytical Studies.
Op. 20 - \$1.00
- VI. Sixty-eight Exercises in the
Synthetic Method. Op. 28 75c
(The General Principle of Vocalization.)
- VII. Guide for the Male Voice.
Op. 23. - \$1.00
- VIII. Studies in Florid Song, \$1.00

SPECIAL OFFER

The publisher and the author invite all
vocal teachers and singers to examine this
series of works and therefore make these two
propositions:

1. To send the complete course ON IN-
SPECTION (that is, returnable) to any one
interested, costing only the postage in case
any or all the works are returned.

2. To send the complete series of ten
works in any one voice (when published for
more than one) for introductory purposes, if
cash accompanies the order, for \$3.40, post-
paid.

THEO. PRESSER CO.
PHILADELPHIA, PA.

Burrowes Course OF MUSIC STUDY

Kindergarten and Primary—Correspondence or
Personal Instruction

Happy Pupils—Satisfied Parents—Prosperous Teachers. Classes are doubled by use of this method

Enthusiastic letters from teachers of the Course,
also descriptive literature sent on application to

KATHARINE BURROWES

D. 502 CARNEGIE HALL, NEW YORK CITY, or

Dept. D. 246 HIGHLAND AVE., HIGHLAND PARK, DETROIT, MICH.

THE NEW VIRGIL PRACTICE CLAVIER

Far superior in its latest construction to any
other instrument for teaching and practice.

VIRGIL SCHOOL OF MUSIC

For catalogue and prospectus address:

A. K. VIRGIL,
1205 Cameron Building
Madison Ave. and 34th Street

NEW YORK

Directory of Summer Schools

NEW YORK

Some of America's Most Prominent Singers

are studying the new modern method of voice culture at the

N.Y. School of Music and Arts

56-58 West 97th Street

With RALFE LEECH STERNER, Director

Voice Building, Coaching, Concert, Oratorios, Opera and Repertoire

A free voice trial illustrating his natural method of tone production will convince the most skeptical how he gives nearly all his pupils a range of three octaves instead of two.

Will guarantee to raise your voice several tones higher with ease. Has students who sing C above high C.

Free Recital Every Thursday at 8 P. M.

Lectures on Breathing, Anatomy of the Voice and Pedagogy, Wednesday at 11:30 A. M.

Boarding and Day Students Phone—River 679

Send for booklet and other printed matter.

Also List of prominent singers all over the country who are studying this method.

THE HAGGERTY-SNELL'S SUMMER SCHOOL OF VOCAL and PIANO MUSIC

Deep Breathing, Physical Culture, Expression. June 16th—August 16th. Mde. Haggerty-Snell has an international reputation of being able to teach anyone to sing who is not deaf or dumb. \$75 for the course. Best board secured for pupils reasonable. Certificates given.

IDA HAGGERTY-SNELL NEW YORK

2647 Broadway

College of Fine Arts

Syracuse University

Unexcelled advantages for the study of music. Faculty of 20 specialists. Regular four-year course leads to the degree of Mus.B. Special certificate courses. Special students may enter at any time of year. For catalogue and full information, address, Registrar, Syracuse University, Syracuse, N. Y.

Learn Harmony and Composition

Taught by MAIL, successfully, practically, rapidly. Send 2-cent stamp for trial lesson. Three Trial Lessons Free. If not then convinced you will succeed, you owe us nothing. You must know the rudiments of music and mean business, otherwise don't write.

Wilcox School of Composition

Box E. 225 Fifth Ave., New York City, N. Y.

MUSICAL POST CARDS

| Imported Platinotypes Superb Reproductions | | |
|---|---|-------|
| Cards | | Cards |
| Great Masters - 12 | Italian Composers - 6 | |
| Modern Masters - 6 | Great Pianists, Series A - 12 | |
| Opera Composers - 6 | Great Pianists, Series B - 12 | |
| Russian Composers - 6 | Great Violinists - 6 | |
| Northern Europe Composers - 6 | Celebrated Violinists - 6 | |
| French Composers - 6 | Renowned Violinists - 6 | |
| Opera Singers, Series A-E, each - 6 | American Composers - 6 | |
| Master Violinists - 6 | Modern Pianists - 6 | |
| Conductors - 6 | Modern Violinists, Series A and B, each - 6 | |

50 cents per dozen postpaid

NEW SETS FOR 1914

| Cards | | |
|---------------------------------------|------------------------------------|--|
| American Conductors - 6 | Modern Pianists Series A and B - 6 | |
| Famous String Quartets - 6 | Celebrated Organists - 6 | |
| American Composers Series A and B - 6 | Famous Cellists - 6 | |

50 cents per dozen postpaid

HISTORICAL POST CARDS

| | |
|---|--|
| LISZT Six Cards—The set, 15 cents. | |
| WAGNER—Twelve Cards—The set, 30 cents. | |
| BEETHOVEN—Twelve Cards—30 cents per set. | |
| GREAT COMPOSER POST CARDS—Fourteen of the Great Composers. Printed in nine colors, with the composer's birthplace on each card. 35 cents per set. | |

OPERATIC POST CARDS

| | |
|---|--|
| Reproductions of photographs of the Wagner Operas as presented in Germany, Lohengrin (4), Meistersingers (6), Parsifal (10), Tristan and Isolde (3), Tannhäuser (9), The Ring (28). | |
| Various Operas printed in colors. Aida, Bohème, Butterly, Falstaff, Iris, Tosca, Modern Operas, Rienzi-Holländer, Tannhäuser, Lohengrin, Tristan, Meistersingers, Parsifal, The Ring. Six selected cards, 25 cents. | |
| Sent postpaid upon receipt of price | |
| Send for catalogue of Musical Pictures | |

THEO. PRESSER CO.

1712 Chestnut Street, Philadelphia, Pa.



THE VIRGIL PIANO SCHOOL CO.,

42 WEST 76TH ST., NEW YORK

Manufacturers of

The "Tek"
The Bergman Clavier
The Bergman 2 and 4 Octave instruments for travelers
The Bergman Technic Table (Raised Keys)
The Bergman Child's Pedal

MASTERFUL ADVANTAGES AFFORDED EXPLANATORY CATALOG

JUNE 24TH TO JULY 30TH 1914

VIRGIL PIANO CONSERVATORY

Special Summer Courses (*Virgil Method*)

Foundational, Intermediate, Advanced Technic, Pedalling, Interpretation, Recitals

FOR INFORMATION WRITE

MRS. A. M. VIRGIL, Director 42 West 76th Street, NEW YORK

THE HELENE MAIGILLE AMERICAN SCHOOL OF BEL CANTO

(SCIENCE OF VOCAL ART)

Tone Placing—Diction—Style—Repertoire

A Summer Session pre-eminently for Teachers and Students not in New York during the regular season

The Summer Session of Seven Weeks begins on Monday, June 15th, continuing to Saturday, Aug. 8th, 1914

DURING the session tone production and diction will be the serious special features. Repertoire in English, French, German and Italian will be studied in relation to perfect voice placing and its application in pure diction to English and the foreign languages, and which will be found to be of inestimable value to teachers and soloists, for without perfect tone production all aims at style, diction and repertoire avail little to the aspiring singer, and is oftentimes a stumbling block in the path of the most conscientious teacher.

Promises of seven successful weeks will be fulfilled. No student, teacher or soloist will return to his or her home, scholastic institution, church or concert work with disappointment as a result of their sojourn in New York; but firm in the conviction that they have spent seven very happy and profitable weeks in study at

"THE HELENE MAIGILLE AMERICAN SCHOOL OF BEL CANTO"

Carnegie Hall, New York, N. Y. Address Secretary for "Illustrated Leaflet"

ALBERT ROSS PARSONS

STUDENTS QUALIFIED AS CONCERT PIANISTS AND TEACHERS.
RECENT NOTICES OF MR. PARSONS' PUPILS:

"The program was given by eight unusually gifted pupils who owe their splendid training to Parsons."—(Musical Leader). "The playing of these by these pupils of Bach preludes and fugues and modern pieces was unusual, brilliant and musically warm." "M. Redderman played the Revolutionary Etude of Chopin with a blaze of brilliant technic. P. Feine reached a big climax in Rubinstein's Staccato Etude. M. Kotlarsky showed virtuoso technic, repose and much dash in Liszt's Rhapsody XIV." "Aida Dolinsky's Bach prelude and fugue in C sharp major was especially admirable." "Such teaching needs no finishing touches in Europe."—(N. Y. Musical Courier).

Apply for personal instruction to ALBERT ROSS PARSONS, STEINWAY HALL,

109 E. 14TH STREET, NEW YORK CITY.

CRANE NORMAL INSTITUTE OF MUSIC

TRAINING SCHOOL FOR SUPERVISORS OF MUSIC—Both Sexes

Voice culture, sight reading, ear-training, harmony, form, music history, chorus-conducting methods, practice-teaching. Graduates hold important positions in colleges, city and normal schools

POTSDAM, N. Y.

Institute of Musical Art

OF THE CITY OF
NEW YORK
Frank Damrosch, Director

The opportunities of the Institute are intended only for students of natural ability with an earnest purpose to do serious work, and no others will be accepted. For catalogue and full information address SECRETARY, 120 Claremont Avenue, New York.

MR. R. G. WEIGESTER

Announces the Eighth Annual Session of his SUMMER SCHOOL OF VOCAL MUSIC

At Elmira, N. Y., July 6 to Aug. 29 (8 weeks)
PRIVATE AND CLASS INSTRUCTION IN SINGING The Normal Course covers the entire ground of Vocal Study by means of lecture, class and private instruction. Pleasant surroundings, modern equipment. Write for Booklet A. Carnegie Hall, New York City

Please mention THE ETUDE when addressing our advertisers

6 Weeks Courses

For Teachers and Advanced Students

WITH OR WITHOUT BOARD

Piano, Voice, Organ, Violin, Public School Music, Normal Methods, Locke's Primary Plan, etc. Certificates. Catalog. Teachers educated in Europe.

Marks' Conservatory of Music
E. F. MARKS, Director
2 West 121st Street New York

ANTHEM COLLECTIONS

AT THE
SMALLEST PRICE POSSIBLE

MODEL ANTHEMS

Containing 26 Selections

ANTHEM REPERTOIRE

Containing 28 Selections

ANTHEM WORSHIP

Containing 20 Selections

ANTHEM DEVOTION

Containing 17 Selections

NEW ANTHEM COLLECTION

ANTHEMS OF PRAYER AND PRAISE
For Quartet or Chorus Choirs, Specially Adapted for Volunteer Choirs, for General Use.

The newest addition to our successful series of anthem collections. One of the best. The plates were specially engraved, and the anthems are largely in short score, although not entirely so. They are all easy or of moderate difficulty, bright, melodious and generally attractive.

Price, 25 cts. each postpaid; \$1.80 per dozen not postpaid. A sample copy of all five for 75 cts.

Each of these volumes contains a collection of melodic anthems of moderate length and difficulty suited for general and special use, including standard and original pieces available for quartet or chorus choir. Thousands of copies of each of these works have been sold in the last few years.

The titles of the above collections are arranged in the order of their difficulty. Among the composers represented are Schnecker, Barnby, Buck, Danks, Geibel, MacDougal, Spenny, Gaul, Brackett, Wodell, Simper, Handel and Beethoven.

Let us send our list of new octavo music, also our plan for sending "Octavo Music on Sale." Also a pipe organ catalogue, containing many imported novelties.

Mail orders solicited and filled to all parts of the country.

THEODORE PRESSER CO.

PHILADELPHIA, PENNA.

Directory of Summer Schools

WESTERN

Bernhardt Bronson Teacher of Singing

Mr. Bronson will conduct a special Summer Course for teachers from **July 6th to August 10th, 1914**. Planned with especial regard for instruction in the training of the tongue and jaw. Write for detailed information.

**Studios: 558 Jefferson St.
Milwaukee, Wis.**



EFFA ELLIS

Keyboard Harmony
Melody Building and
Teaching System

may be studied personally with **EFFA ELLIS PERFIELD**, the originator, in the following cities between now and July 15—Los Angeles, San Diego, San Francisco, Honolulu, Portland, Tacoma, Seattle, Spokane, Ogden, Salt Lake, Denver, St. Louis and Chicago. For exact dates, write

**EFFA ELLIS PERFIELD
205 Boston Store Bldg., Omaha, Neb.**



Vocal Summer Institute

FOR VOCAL STUDENTS,
PROFESSIONAL
SINGERS and TEACHERS

Alexander Henneman
*Editor of Vocal Department,
Musical Monitor and World.*
Director

A Five Weeks Course in the Theory and Practice of Singing. 12 Private Lessons, 12 Class Lessons and Demonstrations. 6 Lectures, 10 Sight Reading and Ear-Training Classes, 2 Round Tables and 5 Lecture Recitals. Course conducted on the stage of the auditorium. Diplomas. Send for Prospectus.

Henneman Hall, 3723 Olive St., St. Louis, Mo.

SAINT LOUIS, MO.
Kroeger School of Music
E. R. KROEGER, Director
*Summer Term,
June 1st to July 20th*
MUSICAL ART BUILDING
SEND FOR CIRCULAR

FOREST PARK E. R. KROEGER PIANO.
Galloway, Organ.
Stockhoff, Piano. Nordstrom Carter, Voice. 54th year.
Senior and Junior Colleges, Prep. and College of Music.
Summer School in Music Opens June 1st.
Annual Session, Sept. 16. Bible, Gym. Expression.
Domestic Science.
ANNA S. CAIRNS, President, St. Louis.
UNIVERSITY

Hughey Color Music
FOR ALL-ROUND CHILD CULTURE
Summer Class—August
FOR TEACHERS
Address Mrs. L. C. HAWLEY, Representative
Hotel Polhemus • San Diego, California

NORTHWESTERN OHIO SCHOOL
OF
PIANO TUNING
9th Year. Diplomas Granted Free Catalog.
D. O. BETZ, Director : : ADA, O.

DUNNING SYSTEM of Improved Music Study for Beginners Makes You a Specialist Practical and Artistic in Theory and Application

Presenting a new world in music alike to beginners and advanced pupils. "Progress" the 20th century slogan along every line of human endeavor and interest has never been more thoroughly and practically exemplified in educational lines than in the Dunning System of Music Study for Beginners.

Burdened teachers are realizing this more each year, also that there is a demand for experts along this line of teaching, endorsed by Leschetizky, Busoni, Carreno, Gadski, De Pachmann and many others who pronounce it the most scientific and best in use for beginners of any age. The only system whereby the truly normal idea is carried out. Normal training classes for teachers Portland, Oregon, June 23rd, Chicago, August 10th, New York, September 20th. Address for booklets, Mrs. Carrie Louise Dunning, 11 West 36th St., New York City.

Mrs. Zay Rector Bevitt, Pacific Coast Representative of Mrs. Dunning, will conduct normal training classes for teachers at San Diego, Cal., beginning April 20th, July 20th and October 19th, 1914. Proximity to delightful beaches affords opportunity for teachers to combine study with recreation at the seashore. Address **Mrs. Zay Rector Bevitt, 3914 Third St., San Diego, Cal.**

Miss Mary C. Armstrong, who has scored phenomenal success as a teacher of teachers—as well as children in Indianapolis, Ind., is an authorized teacher of teachers of the Dunning System, will open a normal training class for teachers in Asheville, N. C., on July 28th—under the same conditions as Mrs. Dunning conducts the class. Address, **Miss Mary C. Armstrong, The Propylaerm, Indianapolis, Ind.**



Thomas Normal Training School

are the oldest school in the country offering a complete and thorough course in public school music that may be finished in one year. We also teach Drawing, Domestic Science, Domestic Art, Physical Training, Manual Training. Strong faculty, beautiful location, unsurpassed equipment. Catalogue sent free. For detailed information address **THE SECRETARY, 3029 West Grand Boulevard, DETROIT, MICH.**

Be a Teacher of Music!

Special One-Year Course

Teach music in the public schools. The pay is good and the work pleasant. We

"Music teaches most exquisitely the art of development." *D'Israeli.*

MUSIC EDUCATION

CALVIN BRAINERD CADY
(Lecturer in Music, Teachers' College, Columbia University, New York).

15 Claremont Ave., N. Y.

SUMMER NORMAL 1914

Portland, Oregon June 24—July 29
Los Angeles, Calif. Aug. 3—Aug. 29

Announcements on Application

Detroit Conservatory of Music

Francis L. York, M.A., President
FINEST CONSERVATORY IN THE WEST

38th Year.

SUMMER SCHOOL

June 29—August 1 5 Weeks

Offers courses in

Piano, Voice, Violin,

Organ, Theory, etc.

Academic Dept. Students may enter at any

time. *Send for Catalog.*

JAMES H. BELL

1015 Woodward Avenue Detroit, Michigan

YOUR MUSIC IS TORN!

It will Take One Minute to Repair it by Using

Multum-in-Parvo Binding Tape

5-yard roll of white linen or 10-yard roll of paper, 25 cents each, postpaid.

Transparent Adhesive Mending Tissue

10 cents per package.

If your music dealer does not carry it, send to

Theo. Presser Co., Philadelphia, Pa.

or

Multum-in-Parvo Binder Co.

Philadelphia, Pa.

Music Typography in all its Branches

HYMN AND TUNE BOOK PLATES

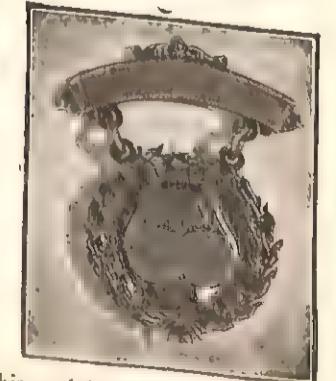
Dudley T. Limerick

GOSPEL SONG PLATES

No. 10 S. Hicks Street, Philadelphia

(Market above Fifteenth)

GOLD AND SILVER MEDALS



This medal made of gold, roman finish, of substantial weight, engraved to order, net, postpaid, \$5.00. The same in silver, net, postpaid, \$3.00.

Theo. Presser Co., Philadelphia, Pa.

For Inexperienced Teachers of the Piano

SPECIAL SUMMER TERM—July 6th to August 7th

Ten lessons. Each lesson representing one grade. How and what to teach from rudiments to advanced work. Private lessons only. Daily lessons will be given if time is limited.

MAY E. PORTER :: 186 AVERY AVENUE :: DETROIT, MICH.

TESTIMONIAL FROM DR. WILLIAM MASON

Beethoven Conservatory

Special Low Rates for Beginners
Send for handsome Catalogue to the
BROS. EPSTEIN

One of the oldest and best Music Schools in the United States N. W. Cor. Taylor and Olive Sts., St. Louis, Mo.

B. F. Clark Teachers Agency

Chicago—414-416 Steinway Hall
Columbus, Ohio—First National Bank Bldg.
Baltimore, Md.—Munsey Bldg.
Seattle, Wash.—Chamber of Commerce Bldg.

THE AGENCY WITH THE SHORT UNDERSTANDABLE CONTRACT 25th YEAR

Please mention THE ETUDE when addressing our advertisers.

Directory of Summer Schools

CHICAGO

COSMOPOLITAN SCHOOL OF
MUSIC AND DRAMATIC ART
MRS. W. S. BRACKEN, President

SUMMER TERM
June 29 to August 1

PIANO, VOICE, VIOLIN, DRAMATIC ART
Special terms. :: Correspondence invited
Address the Registrar for Catalogue
Box 44, Auditorium Building - Chicago, Ill.

HAROLD HENRY
Concert Pianist
announces that he will teach until
August 1, 1914
For terms and appointments address:
HAROLD HENRY, 426 Fine Arts Bldg., Chicago

Well-known Fables Set to Music

VOCAL OR INSTRUMENTAL
Verses by Jessica Moore
Music by Geo. L. Spaulding
Price, 50 Cents

Mr. Spaulding's work is too well known to call for extended comment. But this particular volume is unique of its kind. It consists of sixteen little pieces which may be played or sung, each piece taking its title from one of Aesop's Fables, each fable having been versified and set to an appropriate and original melody. The pieces all lie in the first or early second grade, and display the same freshness of melody and attractive musical qualities as are to be found in the composer's well-known "Tunes for the Playroom," and other and Rhymes for the Playroom," and other works. This volume is gotten up in handsome form, very clearly engraved and uniform in general make-up with the other popular volumes by this writer.

THEODORE PRESSER CO.
1712 Chestnut St. Philadelphia, Pa.

A Day in Flowerdom

An Operetta for the Young Folk
Libretto and Lyrics by Jessica Moore
Music by Geo. L. Spaulding Price, 50 cts.

This little work is intended to furnish entertainment for both young and old. Its production will be a source of pleasure to the youthful participants and their friends, and it will prove of equal interest to the grown-ups.

It is in two scenes, consisting of ten musical numbers, all bright, melodious and full of go. The short bits of dialogue are clever and amusing. The scenery and costumes are inexpensive and easy of preparation, and the music and the text are easily learnt. It may be produced by any number of children.

THEO. PRESSER CO., Philadelphia, Pa.

AMERICAN CONSERVATORY
CHICAGO, ILLINOIS
304 S. WABASH AVENUE

Offers modern courses in all departments of Music and Dramatic Art. Superior faculty of seventy-five. Diplomas and Degrees. Many free advantages.

SUMMER NORMAL SESSION

of five weeks, from June 29th to Aug. 1st, 1914. Recitals, Lecture Courses by eminent educators arranged for the special needs of teachers. Twenty-eighth Season. Catalog and Summer Session prospectus mailed free. JOHN J. HATTSTAEDT, President.

THE-BREWER-TEACHER'S-AGENCY
ERS. PRINCIPALS and SUPERINTENDENTS
AUDITORIUM BUILDING

has had THIRTY-ONE years of experience, co-operating with TEACH.
Write for our free booklet.
CHICAGO, ILLINOIS

Please mention THE ETUDE when addressing our advertisers.

BUSH TEMPLE CONSERVATORY

N. Clark St. & Chicago Ave., Chicago :: Kenneth M. Bradley, President

SUMMER SESSION

Beginning June 22

Special Courses in
Expression Dramatic Art MUSIC Languages Public School Music

Conducted by an unsurpassed faculty including
Mme. Julie Rive-King Harold Von Mickwitz Mme. Justine Wegener
Guy Herbert Woodard Frank B. Webster Edgar A. Nelson
Miss Grace Stewart Potter Emil LeClercq Edward Dvorak
Miss Mae Julia Riley Ernest O. Todd Miss Adelaide G. Lewis

The management announces the exclusive teaching engagement of the world's most famous baritone:

CHARLES W. CLARK

Students wishing private lessons with any of the above named Artists, should make application in advance
THE BUSH TEMPLE CONSERVATORY IS THE ONLY CONSERVATORY IN CHICAGO WHICH HAS ITS OWN DORMITORY. Reservation of rooms must be made in advance

For Catalog and special literature address:— Edward H. Schwenker, Secretary



Frederic W. Root

WILL HOLD A TEN DAY SESSION OF

NORMAL WORK

FOR Teachers of Singing

On Alternate Days, July 6—27

Mr. Root's Normal Course is designed to supply the more comprehensive grasp of voice teaching which saves from haphazard, experimental, false or one-sided treatment.

Send for Circular
Kimball Hall - Chicago

Centralizing School of Music

Gertrude Radle-Paradis
Director

Progressive, Scientific and Practical
Methods

RESULTS POSITIVE

SEND FOR ART BOOKLET No. 8

ANNA PARKER-SHUTTS, Secretary
Suite 612 Fine Arts Bldg. CHICAGO

LYCEUM ARTS CONSERVATORY

Announces a

Summer Normal Course in Piano
6 weeks, June 29 thru Aug. 7, under the direction of Edgar A. Brazelton.

Special Dramatic Course

under Elias Day, beginning July 6 for 4 weeks and August 3 for four weeks.

For catalog address Secretary,
Box L, 523 Fine Arts Bldg., Chicago, Illinois

SUMMER NORMAL PRESENTING A SPECIAL COURSE

IN
"HOW TO TEACH MUSIC from Rudiments to Master Works"

Private Lessons, Lectures, Class Exercises
Conducted by

President E. H. SCOTT
Western Conservatory
Mallers Bldg., :: Chicago

Send for Synopsis

IN addition to expert private teaching in Piano, Organ, Violin or Voice the school offers a special course in Piano Teaching Methods which outlines definite systems of instruction with copious teaching material for both elementary and advanced pupils. A six weeks course with 72 hours of instruction in piano methods, harmony, musical analysis and history of music for twenty-five dollars. Private lessons extra. Evanston is the most beautiful residential city in the West, on the shores of Lake Michigan a half-hour from the heart of Chicago.

Send for Summer Bulletin with full particulars to
:: EVANSTON, ILL.

The Mary Wood Chase School of Musical Arts

MARY WOOD CHASE, Director

Author of "Natural Laws in Piano Technic"

Summer School—Third Season at Epworth, Ludington on the Lake, Michigan. Special five weeks course for teachers. Delightful location for combining summer study and recreation. For full particulars address
E. H. LOGAN, Secretary, 630 Fine Arts Building, Chicago

THE COLUMBIA SCHOOL OF MUSIC

CLARE OSBORNE REED, Director
Announces SUMMER SESSION—ALL DEPARTMENTS—SPECIAL ADVANTAGES
Beginning Monday, June 22nd

PIANO—VOICE—VIOLIN—THEORY—PUBLIC SCHOOL MUSIC
For Catalog and Special Announcement address J. B. HALL, 509 WABASH AVE., CHICAGO

MUSIC SUITABLE FOR THE REED ORGAN

Partial List of Our Publications Suitable for the Reed Organ. Send for Complete List.

| | Grade Price | | Grade Price | | Grade Price |
|---|-------------|---|-------------|--|-------------|
| 1528 d'Albert, Chas. Peri Waltz..... | 3 .30 | 1523 Clark, Scotson. Torchlight March..... | 3 .20 | 5035 Gillette, B. B. Melodie..... | 2 1/2 .35 |
| 1530 Armstrong, Frank L. Organist Musings..... | 3 .50 | 11199 Claude, H. Alla Militaire..... | 2 1/2 .20 | 11085 Gluck, Chr. W. von. Gavotte from Iphigenia in Aulis. (R. Ferber)..... | 3 .30 |
| 9745 Armstrong, W. D. Rocco Gavotte..... | 2 1/2 .40 | 5118 Coote, Chas., Jr. Corn Flower Waltz..... | 2 1/2 .60 | 1526 Gounod, Ch. Faust Waltz..... | 3 .30 |
| 2350 Ascher, J. Shepherd's Content..... | 1 .15 | 6320 Cramm, H. L. Op. 8, No. 3. Fire Drill, The..... | 2 .40 | 1546 Gounod, Ch. Funeral March of a Marionette..... | 3 .30 |
| 3554 Ashford, E. L. Barcarolle..... | 2 .25 | 1521 Czibulka, Alphon. Stephanie Gavotte..... | 2 .20 | 1534 Gounod, Ch. Marche Romaine..... | 4 .30 |
| 8824 Atherton, F. P. Grand Promenade March, and the Dwarfs..... | 2 1/2 .40 | 2409 Davis, Theo. W. Op. 20, No. 1. Le Debut Polka Mazurka..... | 2 .35 | 8275 Greenwald, M. Primula March..... | 3 .20 |
| 8985 Atherton, F. P. Op. 220. Rip Van Winkle | | 7516 De Reef, R. E. Day Dreams..... | 2 .25 | 8276 Greenwald, M. Tulip Waltz..... | 1 1/2 .25 |
| 3000 Bachmann, G. Cendrillon..... | 1 .20 | 7514 De Reef, R. E. Dolly's Asleep..... | 1 .20 | 7831 Grieg, Edvard. Op. 12, No. 8. Patriotic Song..... | 3 .15 |
| 2900 Bachmann, G. Defile, Le Marche Militaire..... | 3 .50 | 6317 Desvaux, L. Drum and Trumpet March..... | 1 .20 | 1881 Guilmant, Alex. Lullaby (Chant des Enfants)..... | 2 .20 |
| 3008 Bachmann, G. Rosette Valse..... | 2 .35 | 3234 Dietrich, F. Day in the Mountains..... | 2 .30 | 1198 Gurlitt, Cornelius. Idylle in Prayer..... | 3 .15 |
| 5101 Balfe, M. W. Bohemian Girl. Arr. by Sep. Winner..... | 2 .50 | 2372 Ehrmann, G. Sleep, My Child!..... | 1 .15 | 1094 Gurlitt, Cornelius. Op. 101, No. 2. Morning..... | 2 .15 |
| 1503 Barnard, d'Anvergne. Grenadiers, The..... | 1 .20 | 7723 Engel, S. Camillo. March to the Play-ground..... | 2 .25 | 1566 Hall, King. Cantilena..... | 2 .15 |
| 3792 Bassford, Wm. K. Op. 188, No. 2. Plain-tive Song, A..... | 2 .25 | 6918 Engelmann, H. American School March, The..... | 2 1/2 .50 | 1560 Handel, G. F. Andante. Angels, Ever Bright and Fair..... | 3 .20 |
| 1559 Battiste, Edour. Celebrated Andante, The..... | 3 .20 | 7683 Engelmann, H. Bear Dance..... | 1 .25 | 1572 Handel, G. F. Hallelujah Chorus from "The Messiah"..... | 3 .30 |
| 2211 Battmann, Jacques I. Chapel March..... | 2 .20 | 1956 Engelmann, H. Op. 188, No. 1. En Route March..... | 2 .25 | 2914 Handel, G. F. Largo. Arr. by H. D. Hewitt..... | 4 .35 |
| 1515 Battmann, Jacques I. Flight, The..... | 3 .30 | 2492 Engelmann, H. Op. 310, No. 1. Happy Hours, Waltz..... | 1 .25 | 2394 Handel, G. F. Let Me Weep..... | 3 .30 |
| 1575 Battmann, Jacques I. Op. 75, No. 15. Fun-eral Voluntary..... | 4 .30 | 2493 Engelmann, H. Op. 310, No. 2. Happy Hours, Polka..... | 1 .25 | 1457 Handel, G. F. Sarabande from XI Suite (D minor)..... | 1 .15 |
| 1551 Battmann, Jacques I. Op. 74, No. 8. Overture Voluntary in E flat..... | 4 .40 | 2494 Engelmann, H. Op. 310, No. 3. Happy Hours, Schottische..... | 1 .25 | 1110 Heller, Stephen. Op. 47, No. 4. Sunday Morning..... | 3 .20 |
| 1567 Battmann, Jacques I. Op. 75, No. 11. Overture Voluntary in D flat..... | 4 .30 | 2495 Engelmann, H. Op. 310, No. 4. Happy Hours, Mazurka..... | 1 .25 | 2914 Hewitt, H. D. Celebrated, Largo (G. F. Handel)..... | 2 .20 |
| 1558 Battmann, Jacques I. Op. 75, No. 13. Overture Voluntary in C flat..... | 4 .40 | 2401 Engelmann, H. Op. 299, No. 6. Pilgrims, The..... | 2 .25 | 1513 Hewitt, H. D. School of Reed Organ Play-ing, Landon's Supplement..... | 3 .30 |
| 1568 Battmann, Jacques I. Op. 75, No. 14. Overture Voluntary in F flat..... | 1 .50 | 8842 Engelmann, H. Poly-Poly, Waltz..... | 1 .25 | 7944 Hiller-Böck. Evening Song-Abendlied, Even-ing Prayer-Kindes Abendgebet..... | 2 .75 |
| 1570 Battmann, Jacques I. Op. 76, No. 20. Overture Voluntary in G flat..... | 3 .35 | 4032 Engelmann, H. Op. 591, No. 7. Sandman is Coming (Cradle Song)..... | 1 .25 | 2546 Hiller, Paul. Op. 61, No. 12. My Own True Heart..... | 2 .20 |
| 1576 Battmann, Jacques I. Op. 76, No. 16. Overture Voluntary in C flat..... | 4 .40 | 3761 Engelmann, H. Op. 550, No. 6. Sleep, My Dolly, Sleep, (Cradle Song)..... | 2 .25 | 1525 Jungmann, Albert. Longing for Home..... | 1 .15 |
| 1569 Battmann, Jacques I. Op. 77, No. 23. Overture Voluntary in D flat..... | 4 .40 | 7880 Engelmann, H. Wedding March..... | 4 .75 | 6500 Kern, C. W. Op. 156, No. 5. Fairy Gam-bols, Mazurka..... | 2 .20 |
| 3013 Beaumont, P. Song of the Soldiers..... | 3 .30 | 1571 Farmer, Henry. Gloria in Excelsis, from Mass in B flat..... | 3 .30 | 4089 Kern, C. W. Op. 216, In Old France..... | 2 .25 |
| 4510 Beaumont, P. Twilight and Evening Song..... | 2 1/2 .20 | 1549 Farmer, Henry. Retrospection..... | 2 .20 | 6501 Kern, C. W. Op. 156, No. 6. Merry Idlers, March..... | 2 1/2 .30 |
| 1562 Beazley, J. C. At Eventide..... | 3 .20 | 9035 Farrar, F. E. Love's Confiding, Wedding Music..... | 3 1/2 .25 | 6499 Kern, C. W. Op. 156, No. 4. Red Roses, Palms, Romance..... | 2 .25 |
| 1552 Beazley, J. C. Victor, The..... | 2 .15 | 1256 Fenimore, W. P. Grand March, The..... | 1 .30 | 7276 Kern, C. W. Op. 77, No. 2. Under the Choristers..... | 2 .25 |
| 1524 Beethoven, L. Van. Op. 18. Adagio..... | 2 .20 | 1255 Fenimore, W. P. Schoolmate Waltz..... | 1 .30 | 9443 Kopylow, A. Op. 52, No. 5. Petit Menuet..... | 2 .15 |
| 1560 Beethoven, L. Van. Op. 26. Andante..... | 2 .20 | 7082 Ferber, Richard. Remembrance..... | 3 .40 | 5534 Kretschmer, Edmund. Devotion..... | 3 .30 |
| Beethoven, L. Van. Op. 47. Andante from the Kreutzer Sonata..... | | 7084 Ferber, Richard. At Dawn..... | 3 .25 | 4274 Kretschmer, Edmund. Op. 192. Tender Thought, A. Reverie..... | 3 .25 |
| 4053 Beethoven, L. Van. Op. 73. Theme from Emperor Concerto..... | | 7085 Ferber, Richard. Evening Song..... | 3 .25 | 1047 Kreutzer, Edwin. Op. 7, No. 1. Birthday Waltz..... | 2 1/2 .30 |
| Beethoven, L. Van. Op. 80, No. 2. Melody for Violin Son. C Minor | | 4350 Fink, Wilhelm. Op. 351, No. 2. Good Night..... | 3 .25 | 1054 Kreutzer, Edwin. Op. 7, No. 8. Margaretha Polka-Mazurka..... | 2 .25 |
| 7977 Beethoven, L. Van. Minuet in G, No. 2..... | 3 .20 | 1554 Flavell, E. M. Devotion..... | 3 .20 | 6794 Kugel, Richard. True Love, Thuringian Folia Song..... | 2 .25 |
| 411 Beethoven, L. Van. Sonatina in G Major, No. 1..... | 2 .20 | 3394 Fliersbach, C. Op. 50. Merry Dancers, The..... | 2 .30 | 2941 Kullak, Th. Silent Prayer A. | 3 .20 |
| 9756 Beethoven, L. Van. Three Melodies..... | 5 .35 | 1082 Foerster, Ad. Op. 63. Peace of Evening..... | 3 .20 | 3212 Lack, Theo. Op. 161. Golden Wedding, for Reed Organ Vol. 1..... | 2 .15 |
| 3152 Behr, F. Op. 503, No. 8. Gaily Chanting Waltz..... | 1 .20 | 7779 Forman, E. R. June Morning..... | 2 1/2 .25 | 1440 Landon, Chas. W. Melodious Easy Studies Playing Vol. II..... | 3 .35 |
| 3446 Behr, F. Golden Flowers Waltz..... | 1 .30 | 6936 Frate, G. B. Merry Games, Waltz..... | 2 .30 | 1512 Landon, Chas. W. School of Reed Organ | 1 1.00 |
| 6382 Berghal, Hugo. Op. 11, No. 2. Soldier's March..... | 2 .25 | 1574 Frost, W. Lane. Avonley March..... | 3 .30 | | 2 1.00 |
| 3046 Blaesing, F. Festival March..... | 1 .20 | 1573 Frost, W. Lane. March of the Pilgrims..... | 3 .30 | | |
| 7892 Bovet, H. Op. 5, No. 1. The Bugle Corps March..... | 2 .20 | 11572 Frysinger, J. F. Op. 88, No. 1. Inaugura-tion March..... | 3 .25 | | |
| 4334 Brackett, F. H. Circus Parade, The..... | 2 .30 | 4672 Fuchs, B. Easter Song, Op. 32, No. 3..... | 2 1/2 .15 | | |
| 7461 Brackett, F. H. Merry Men March..... | 2 1/2 .50 | 849 Gade, N. W. Op. 36, No. 2. Christmas Song..... | 2 .15 | | |
| 8771 Bugbee, L. A. March of the Giants..... | 2 .25 | 7889 Gambrell, Sydney N. King's March, The..... | 3 .35 | | |
| 7769 Bugbee, L. A. Pussy's Lullaby..... | 1 .25 | 8469 Garland, A. Our Champion, March..... | 2 1/2 .40 | | |
| 1548 Clark, Scotson. Belgian March..... | 3 .20 | 3892 Geibel, Adam. Balm for the Weary..... | 2 .30 | | |
| 1527 Clark, Scotson. Marche des Girondins..... | 3 .20 | 9043 Geibel, Adam. In Rhythmic Step, March..... | 2 1/2 .40 | | |
| 1547 Clark, Scotson. Pilgrims' March..... | 3 .20 | 6916 Gilis, A. Little Pages, The, Waltz..... | 2 1/2 .30 | | |
| 1516 Clark, Scotson. Procession March..... | 3 .50 | | | | |

Selections from this page sent "On Sale" at our usual liberal Sheet Music Discount

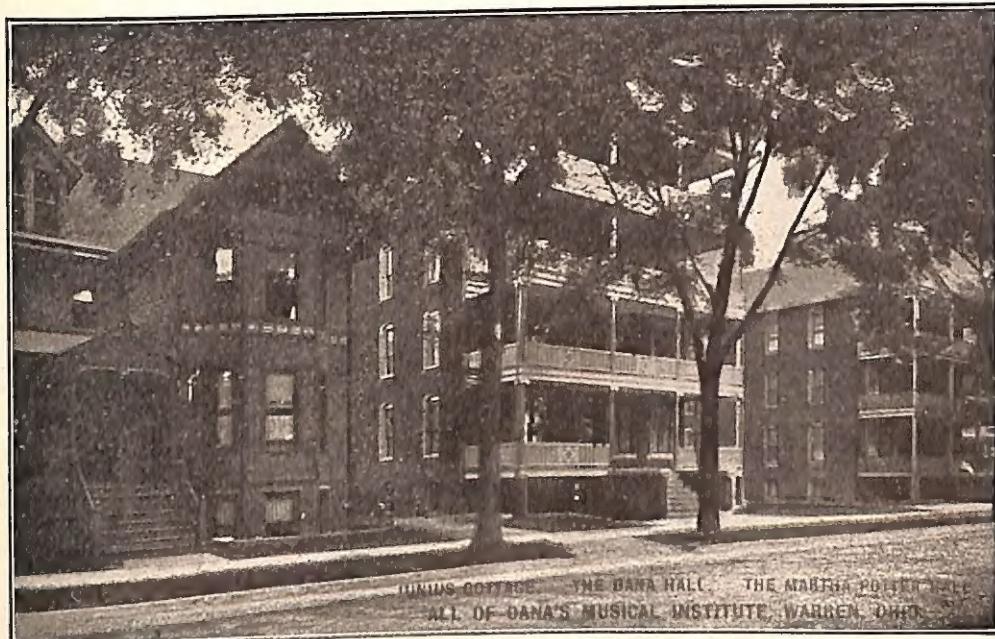
A SELECTED LIST OF PIPE ORGAN PIECES

EASY AND MEDIUM

| | | | | | | | |
|--|--------|--|-----|---|-----|---|-----|
| 9735 Atherton, F. P. Adoration..... | \$0.40 | 8286 Hackett, H. Op. 28. Alla Marcia in D..... | .60 | 7584 Mendelssohn-Bartholdy, F. Andante from "Violin Concerto"..... | .20 | 9939 Pilgrim's Chorus from "Tannhäuser" (T. D. Williams). | |
| 4437 Barrell, E. A. Marche De Fete..... | .60 | 9084 Op. 30. Festal Processional March..... | .60 | 7246 Wareing, H. W. Roumanian Bridal March..... | .40 | 7246 Wareing, H. W. Roumanian Bridal March..... | .30 |
| 9647 Becker, R. L. Marche Triomphale..... | .60 | 7734 Handel, G. F. Minuet from the Overture to "Berengere" (W. T. Best)..... | .20 | 7775 Whiting, G. E. Adeste Fideles, Duke Street (J. L. Hatton)..... | .15 | 7775 Whiting, G. E. Adeste Fideles, Duke Street (J. L. Hatton)..... | .75 |
| 5907 Beethoven, L. Van. Andante Cantabile, from Violin Sonata, Op. 26..... | .15 | 5901 Harris, H. W. Canzone..... | .60 | 7445 Parker, H. Processional March..... | .60 | 7445 Parker, H. Processional March..... | .40 |
| 7922 Beethoven, L. Van. Adagio Cantabile, from Violin Sonata, Op. 30, No. 2..... | .20 | 5902 Shepherds Pipes..... | .60 | 7777 Melody—Homage to Grieg, Jerusalem, the Golden (A. Ewing)..... | .30 | 7777 Melody—Homage to Grieg, Jerusalem, the Golden (A. Ewing)..... | .40 |
| 5908 Beethoven, L. Van. Andante, from Kreutzer Sonata, Op. 47..... | .20 | 9347 Hosmer, E. S. Short Postlude..... | .50 | 7773 Olmutz Onward, Christian Soldiers (A. Sullivan)..... | .25 | 7773 Olmutz Onward, Christian Soldiers (A. Sullivan)..... | .40 |
| 9987 Botting, H. Two Cradle Songs..... | .40 | 9515 Howard, G. H. Festival Postlude..... | .60 | 7776 The Son of God Goes Forth to War (S. B. Whitney)..... | .60 | 7776 The Son of God Goes Forth to War (S. B. Whitney)..... | .40 |
| 4434 Delbrück, G. Berceuse in A..... | .60 | 7681 Karg-Elert, S. Op. 7, No. 1. Sunrise..... | .30 | 8937 Williams, T. D. March in C..... | .60 | 8937 Williams, T. D. March in C..... | .60 |
| 9693 Diggle, R. Festival March..... | .60 | 9109 Kinder, R. Processional March..... | .60 | 8507 Romance in E flat..... | .60 | 8507 Romance in E flat..... | .60 |
| 9613 Piece Heroique..... | .50 | 7631 Kroeger, E. R. Op. 67, No. 2. Adoration..... | .25 | | | | |
| 8807 Virginia Intermezzo..... | .50 | 7632 Op. 67, No. 4. Canon..... | .40 | | | | |
| 9371 Dvorak, A. Op. 101, No. 7. Humoreske..... | .40 | 7637 Op. 67, No. 8. Festal March..... | .50 | | | | |

DANA'S MUSICAL INSTITUTE

WARREN, OHIO



FORTY-SIXTH year. All instruments and voice taught. Lessons daily and private. Fine dormitories for pupils. Buildings for practice (new). Pure water, beautiful city and healthy. Not a death in forty-six years. Superior faculty. Every state and country in North America patronizes the school. Fine recital hall with an orchestral concert and soloists every Wednesday night. Incorporated and confers through state authority the degrees of Associate, Fellow, Master and Doctor.

ENSEMBLE CLASSES DAILY

Chorus 10 A. M. Military Band 1 P. M.
Orchestra 5 P. M. in Dana Hall

PUPILS MAY ENTER AT ANY TIME

Send for 64-page catalogue, blue book, and historical sketch to WM. H. DANA, R.A.M., President

Fall Term begins Monday, September 14th, 1914

Three Exceptionally Useful Books

By JAMES FRANCIS COOKE

THE established success of these publications is due to their clearness, their value in stimulating new interest and to their practicability resulting from the author's wide experience in the teaching field and long association with our foremost musical thinkers.

Recently Published

GREAT PIANISTS ON PIANO PLAYING

Price \$1.50

A series of personal conferences with our most distinguished virtuosos
Busoni, Godowsky, de Pachmann, Bauer, Carreño, Scharwenka, Rachmaninoff, Goodson, Zeisler, Bachaus, Sauer and others are represented in three hundred pages of valuable ideas upon Technic, Interpretation, Expression and Style. Fine portraits and biographies of all pianists included. Although designed for individual reading it was introduced at once by Dr. Frank Damrosch in his classes at the New York Institute of Musical Art and by Miss Mary Venables at the Cincinnati College of Music.

MASTERING THE SCALES & ARPEGGIOS

Price \$1.25

A complete daily practice manual from the first steps to the highest attainment.

Everything fully written out with abundant explanations. May be used with any system. Contains scores of original ideas. Strongly endorsed by Moritz Rosenthal, Wilhelm Bachaus, Ossip Gabrilowitsch, Emil Liebling, Katharine Goodson and hundreds of teachers who have made it a regular part of their teaching plan. All grades in one book. Puts practical American efficiency and European conservatory thoroughness in your work.

THE STANDARD HISTORY OF MUSIC

Price \$1.25

A First History for Students at All Ages

A complete, concise, understandable series of forty "story-lessons." Abundantly illustrated. Self-pronouncing. Handsomely bound. Up-to-date. This book is now in use in hundreds of History classes and clubs from coast to coast and has been the means of a widespread revival in general musical interest wherever introduced. Let us help you start a History Club through a very successful plan which has helped others.

All the above books sent postpaid on receipt of price. Write for circulars and special quantity rates

THEO. PRESSER COMPANY - - - Philadelphia, Pa.

Oliver Ditson Company
ROOM 11. DITSON BUILDING. BOSTON.

A NEW VOLUME OF THE MUSICIANS LIBRARY ANTHOLOGY OF GERMAN PIANO MUSIC (TWO VOLUMES)



Edited by MORITZ MOSZKOWSKI

Vol. 1: CLASSIC COMPOSERS

Bound in Paper, cloth back \$1.50, postpaid

In full cloth, gilt - - - - \$2.50, postpaid

In this volume of The Musicians Library the editor has indicated the field from Frohberger, who brought the best traditions of Italy into Germany, down to Beethoven, in whom the classic culminated and the romantic school was born. This great period of German art produced masterpieces in the contrapuntal style of Bach and Handel, and in the homophonic forms of Haydn and Mozart, and the editor has chosen wisely from this rich storehouse, bringing together pieces of conspicuous excellence to form a collection of general significance. As past master of the pianist's art, Mr. Moszkowski's helpful editing, annotation and fingering leave nothing to be desired.

The volumes of THE MUSICIANS LIBRARY are now obtainable on Easy Payment Plan. Write to us for particulars.

Sixty Musical Games and Recreations

By LAURA ROUNTREE SMITH Price, 75 cents, postpaid

The author understands not only the needs of kindergarten teachers, but the interests of and mode of approach to the child mind.

The Games are very simple at the beginning.—The Recreations or "Recitals," are more elaborate and consist of well-planned entertainments.

BOSTON NEW YORK

IVERS & POND PIANOS



Style 705, Modified Mission Design

Whether you are interested in a grand, upright or player-piano write for it today.

HOW TO BUY

If we have no dealer near you, we can supply you from our factory as safely and as satisfactorily as if you lived near by. We make expert selection and guarantee the piano to please, or it returns at our expense for freights. Liberal allowance for old pianos in exchange. Attractive easy payment plans. For catalog, prices and full information, *write us today*.

IVERS & POND PIANO COMPANY
141 BOYLSTON STREET

BOSTON, MASS.

embody the best features of half a century's experience in piano building—plus the latest ideas of the day. Over 400 Leading Educational Institutions and 55,000 discriminating homes now use the Ivers & Pond. Our new catalogue will safeguard you against the possibility of a piano disappointment, and may save you money, too.

"What's good for mother's skin is good for baby's!"

The skin-softening and protective effects of Pond's Vanishing Cream, so valuable to beautiful women, explain its large and growing application to the delicate skins of children. Nothing is so wonderfully effective for chaps, windburn, sunburn.

Mother knows, too, there is nothing that will so surely prevent the dry, tight feeling which comes after washing.

Pond's Vanishing Cream is convenient because it is immediately absorbed by the skin and never reappears.



POND'S Extract Company's VANISHING CREAM



Mme. Emmy Destinn says:
"I use Vanishing Cream and consider it really wonderful."

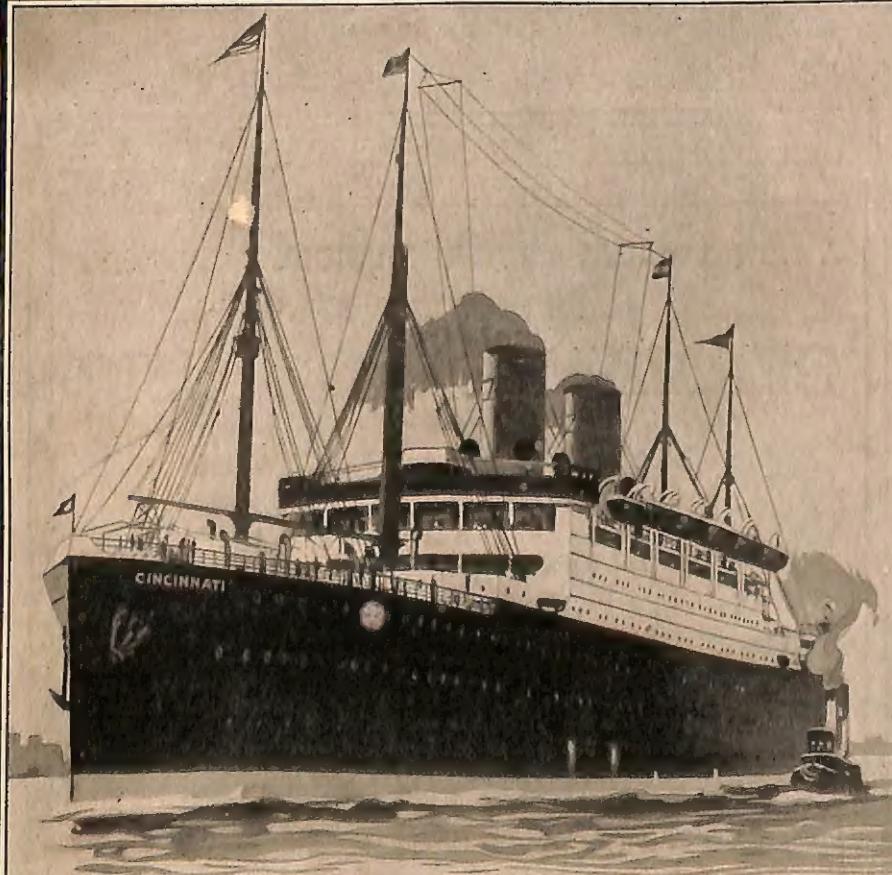
A free sample tube on request, or send 4c for large trial size, enough for two weeks. Made by the makers of

POND'S EXTRACT

the universal lotion for cuts, bruises and burns—a household necessity in every American home. (Send 4c for trial bottle.)

Pond's Extract Company
144 Hudson St., New York

Also Talcum, Cold Cream, Tooth Paste and Soap



Around the World THROUGH THE PANAMA CANAL

Two Grand Cruises by Sister Ships
"CINCINNATI," January 16th, 1915 and "CLEVELAND," January 31st, 1915
From New York to the principal cities of the world—including a visit to the San Diego (Cincinnati) and Panama Pacific (Cleveland) Exposition
135 DAYS, \$900 UP Including all necessary expenses afloat and ashore
Hamburg-American Line 41-45 Broadway NEW YORK

Philadelphia Boston Baltimore Pittsburgh Chicago
New Orleans Minneapolis St. Louis San Francisco Montreal

"The Crowning Attribute of Lovely Woman is Cleanliness"



NAIAD
Dress Shields
are the final assurance of cleanliness and sweetness. They are a necessity to every woman of delicacy and refinement. They are free from rubber, can be quickly sterilized in boiling water. In all sizes to fit every requirement. All Stores, or Sample Sent on Receipt of 25 Cents.



NAIAD WATER-PROOFED SHEETING
The Standard, Washable, Impervious

101 Franklin St.,
New York

NAIAD DRESS SHIELD BRASSIERE
The Newest, Coolest, Form-Moulding Garment
The C. E. CONOVER CO., Mfrs.,
101 Franklin St.,
New York



NAIAD
Waterproofed
Sanitary
Skirt Protector
A necessary hygienic protection to the modern snug fitting dress; assuring a feeling of comfort in the sheerest gown. A dainty under-garment that insures the longer life of the dress skirt. Fastened so they cannot shift out of place. Two Sizes—50c: 65c

VOSE PIANOS

VOSE & SONS PIANO CO., BOSTON, MASS.

have been established **60 YEARS**. By our system of payments every family in moderate circumstances can own a **vose** piano. We take old instruments in exchange and deliver the new piano in your home free of expense. Write for Catalogue D and explanations.